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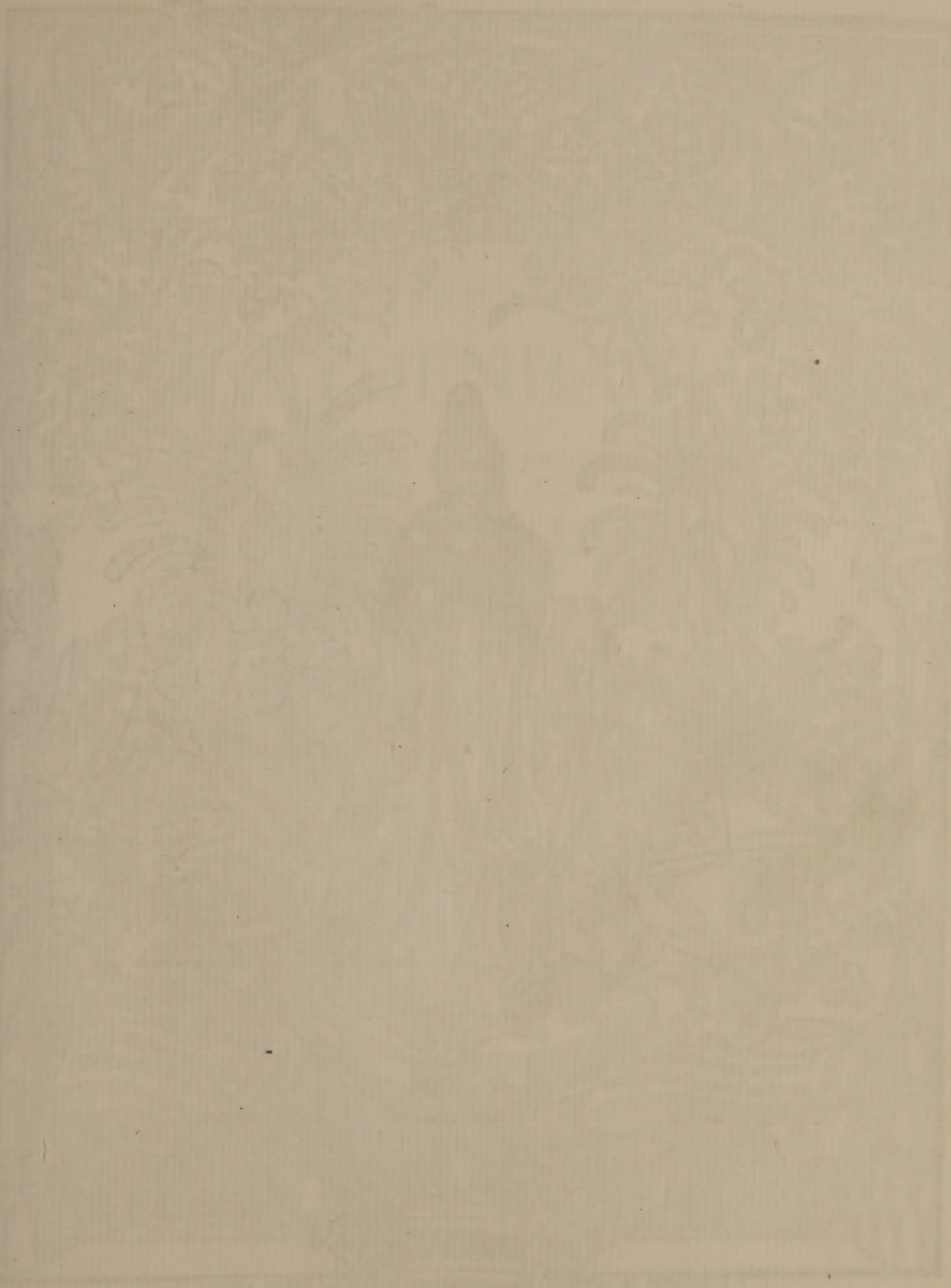

Bernhardus de bredenbach de
comes et Camerarius moguntine
Johannis comes in Sol
ms et dns in Wnzeberg
Philippus de
bucken miles

BERNHARD
VON
BREYDENBACH
AND HIS JOURNEY TO
THE HOLY LAND
1483-4

A BIBLIOGRAPHY

COMPILED BY
HUGH WM. DAVIES

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ADDITIONAL NOTE TO No. II.

Second Latin edition, Speier, P. Drach, 1490: (see page 6).

A copy of this edition has been found to have the Woodcut of Animals printed on the back of the View of Rhodes, instead of on the back of the Jerusalem View as is more usual. The new position of this cut is on the 2nd page of the blank back of the Rhodes View, the two pages of letterpress occupying their usual places, namely, p. 3 & p. 4,—if the view were taken out and laid face downwards.

This variant would indicate a second issue of 1490, for in Drach's next edition, (1502, with *copies* of the original cuts), the same arrangement is followed. In the 1502 edition, however, the two pages of letterpress are then printed on both sides of an ordinary leaf.

INTRODUCTION.

AMONG the numerous early accounts of Pilgrimages to the Holy Land, the narrative of Bernhard von Breydenbach, Dean of Mainz, stands pre-eminent as the first to be printed with views of the places seen *en route*. These localities—from Venice to Mount Sinai—familiar to every pilgrim of the period, were here delineated for the first time according to Nature and Truth by an artist of considerable ability, whose services the Dean was fortunate enough to be able to secure. In this particular the distinguished promoter of the undertaking displayed considerable foresight, knowing probably that the gifted artist's pencil would give his book an interest which no others previously published had yet attained. One cannot think that Breydenbach viewed his projected work solely from a commercial standpoint, but it doubtless occurred to him that the pictures would add, in a great measure, to the popularity of the book, which, first published in Latin as was usual with works of importance, was soon translated into German and after that, into Flemish, both of which versions in the vernacular were probably under the direction of the Dean. Further editions, including translations into other languages, were afterwards published, independent of the original projector, the whole series covering a period of thirty-six years.

THE DEAN.

He was the son of Gerlach von Breidenbach, of the ancient and noble line of Breidenbach-Büresheim, probably still represented in Germany.

In 1450 he was Canon of Mainz, giving on 4 Oct. proof of his nobility to the Chapter. In succession he was a member of the *Ritterstift* of S. Alban and of the *Collegiatstift* of Our Lady, as well as Doctor of Laws, Protonotary to the Apostolic Chair, Chamberlain to the Courts of Justice (1477-93) and finally, from 1484, Dean of the Cathedral: it seems, however, that although he was Canon, he was not ordained a priest even in 1483.

From 25 Apr. 1483 to the end of January 1484 was occupied by the Pilgrimage, which is the subject of his book.

On 1 Oct. 1484 he was commissioned by the Pope to transmit the pallium from Rome to the newly-elected Archbishop of Mainz: in the document concerning this he is referred to as Dean.

In 1486 he was at Aachen with the Archbishop (to whom the *Itinerarium* is dedicated) at the coronation of the Emperor Maximilian I, April 9th: the Archbishops of Mainz having the right of placing the crown on the head of the German Emperors.

In 1495 Breydenbach was at the Diet of Worms, when the Archbishop was the prime mover in the establishment of the Imperial Chamber for the preservation of the Empire's peace.(1)

The Dean died 5 May, 1497, and was buried in the Chapel of Our Lady in the Cathedral of Mainz, where his monument, very finely executed, is still to be seen. The tomb was opened in 1582, when the body was found to be perfectly preserved,(2) having been embalmed with substances brought by Breydenbach from the East.

According to his own account he had lived somewhat freely in his youth, and on consideration he made the resolution in his later years of undertaking a Pilgrimage to the Holy Land in the hope of obtaining the salvation of his soul.

It has been said that the canons of the Cathedral received enormous revenues, which they enjoyed to the full, causing the Pope to remonstrate with them for their inordinate luxury and worldly mode of life; to whom it is said they returned the answer, "We have more wine than is needed for the mass, and not enough to turn our mills with."

The suggestion has been made that Breydenbach is identical with the noble person who, accompanied by a "wise and skilful painter," procured information about, and figures of, the rarer herbs and plants described in the *Herbarius zu Teutsch*, first published by Schoeffer at Mainz, 28 Mar. 1485.

From a passage in the Preface(3) it will be seen that the route taken by this unknown person was almost the same as that followed by Breydenbach, but for various reasons, it is believed that the Dean could not be the person referred to, nor any of those accompanying him on the voyage, which, however, it may be urged, having been finished in January 1484 would give time enough to prepare the cuts and descriptions for publication in March 1485. The probable connection, too, between Schoeffer and the printer of the *Itinerarium* gives colour to the supposition.

(1) Both these historic scenes are represented by Hans Burgmair in the *Weiss Kunig*, Wien, 1775, Nos. 183 and 197.

(2) "Cum prolixa ac ruffa barba."—Gudenus, II. 477. The full-length effigy has a very noble appearance, representing the Dean with a mitre on his head, his arms crossed, and a chalice resting on his breast; a gothic canopy above. There is no beard on the face. The monument is very carefully executed, shewing the outline of the limbs clearly through the garments which are arranged in stiff folds. The figure is represented in a recumbent posture, but it now appears to be fixed in an upright position against the wall. Possibly it was found necessary to so place the monument after the damage done to the Chapel in the Siege of 1793. The use of the *mitra simplex*, according to Woodward, (*Eccles. Heraldry*, 1894, p. 48) was granted by the Pope to the canons of several important cathedrals.

(3) ".. Nam ich mit mir einen maler von vernunfft und hant subtiel uñ behende. Und so mir von teutsch landen gereiset haben durch welsch lant Histriã und dar nach durch die Schlauoney oder Wyndesche landt Croacien Albaney dalmacien, auch durch die krieschen lande Corfon Moream Candiam Rodhiss und Ciprien biss in das gelopt lant und in die heiligen stat Iherusalem. und von dan durch cleyn arabien gegen dem berg synay. von dem berg synai gegen dem roten mere gegen alcair Babilonien und auch allexandrien in Egypten und von dan widder in Candien."—Herbarius, Mainz, 1485, Preface fol. 2 *vo*. The artistic cuts in this volume are quite worthy of Reuwich's pencil: as only three or four animals are given and these differ from Breydenbach, a comparison gives no result.

Companions of The Dean.

The two principal fellow-pilgrims who started from Oppenheim with Breydenbach were the Graf Johann von Solms, lord of Mintzenberg, and the knight Philip von Bicken, who acted as guardian to the young Count.

The first-named,—characterised as the youngest of the company, but with regard to nobility and courage second to none—was the third son of Cuno von Solms-Lich, who died 1477. The founder of the line (which ended in 1718) was Johannes, count of Solms, who died in 1457. He, like Breydenbach, was canon of the Cathedral of Mainz, but afterwards resigned and married. As Breydenbach's account informs us, the young Johann died of dysentery at Alexandria, 1 Nov. 1483, and was buried there in the Coptic Church of S. Michael.(1) The German version speaks of him in the 2nd part as "seliger gedechtnuss"—of blessed memory.

Philip von Bicken, as a member of the *Gesellschaft im Steinbock*, was present at the 29th Tournament, held at Mainz 1480, and also at the 36th and last, held at Worms 1487.(2) He married Elisabeth von Wiederstein, and died probably in 1518. The families of Breydenbach and Bicken were, in 1455, related by marriage.

From the present point of view the most important person, probably also commencing the journey with the others from Oppenheim, was the "skilful painter" Erhard Reuwich of Utrecht, who was responsible for all the "embellishments" in the book. No other specimens of his work are known, but surely such an admirable draughtsman must have left other records of his skill, which records may yet be discovered,—if only they could be identified.

The Other Pilgrims.

The names of many of the travellers constituting the Party are given below, being gathered from different sources. They all appear to have started from Venice together, but the last 25, at least, did not go further than Jerusalem, but turned back to Jaffa and returned to Venice. The others proceeded to Mount Sinai and returned by way of Alexandria.

Maximinus (called Smasmus, Schmasman or Smasinus) von Rappolstein, baron, lord of Hohenecke.

Vernandus (or Ferdinand) von Mernawe, baron.

Caspar Zorn von Bulach, knight.

(1) In 1565, Christopher Fuerer von Haimendorf, who was then at Alexandria on the way to S. Katherine's, makes mention of the tomb as follows: "In urbe Christiani, quos Koffti sive Iacobitas vocant, tria adhuc templa occupant, S. Sabae non magnum adeò, in cujus cathedrâ, quam hodieque monstrant, D. Marcum conciones habuisse dicunt S. Marci, & S. Michaëlis, in quo Johannes Comes à Solms sepultus est, qui obiit 1 Novembr. Anno 1483."—*Itinerarium*, Nürnb. 1621, p. 9.

(2) See Ruxner, *Thurnierbuch*, Simmern, H. Rodler, 1530. Besides Philip the following knights are mentioned, they probably being related to those mentioned above. Ott Grave zū Solms, Herr zū Mintzenberg (1480 & 1487), Grave Bernhard und Grave Philips von Solms (1487), Conrad von Bicken (1480); the first three also being members of the *Gesellschaft im Steinbock*.

Georgius Marx von Stotzenheyn, knight.
Nicolas Maior von Kurt (or Inkrut), knight.
Paul Walther of Güglingen (Würtemberg), priest, Minorite.
Thomas, of the same order, skilled in many languages.
Heinrich von Schawenberg, knight.
Caspar von Sienli (Schnelin, Syenlyn or Siculi), knight.
Sigismund von Marssbach (or Mosbach), knight.
Petrus Velsch, of Strassburg, knight.
Johannes Lazinus, archdeacon and canon of Transylvania (Siebenbürgen), Hungary.
Felix Fabri (Faber, Schmidt), of the order of Preachers at Ulm, "multa expertus," having performed the journey before; chaplain to Truchsess.
Erhard or Eckhardt, armour bearer to von Solms.
John called Hentgi or Henken, manciple and expert cook.
John Knuss or Cuntz, interpreter.
Conrad Artus, lutenist and barber.
Peter (?) von Morspach.
Johannes Werli (or Werner) von Zimmern.
Heinrich von Stöffeln.
Johannes Truchsess von Waldpurg: son of Georg Truchsess.
Bern (Bär) von Hohenrechberg.
N. von Epsteyn, baron.
Marschalkus "curie domini Georii ducis Bavarie."
Jacobus Beger.
Johannes Spenner.
Johannes von Triberg (died on return journey, 2 Aug. 1483).
Caspar Mittelhuser.
Johannes Mittelhuser "officialis de curia domini episcopi Argentini."
Marcus (? von Bulach).
N. Notdorfft (? Haimarus von Nothafft).
Balthasar Büchler, servant, a man of great experience.
Joh. Schmidthanns, armour-bearer.
Conrad Beck of Memmingen, manciple and steward.
Peter of Waldsee, cook.
Ulrich Kramer of Ravensburg, interpreter, formerly a sailor.
Johann of Bebenhausen, schoolmaster.
Georg Mart.
Georg von Gumppenberg, of Pöttmes, knight.
Sebastian von Seyboltsdorf, knight.
Ulrich von Breitenstein.
Mathes Wigules von Aheim.
Lucas von Aheim, brother of Mathes.
Egloffstein.

Hans von Haslang.
Brandenstein.
Schenk.
Burchard von Nussdorf.
Gilg von Münchau.
Niederer (? Michael N. von Parr).
Helrit.
Sunler.
Zeller.

The first five are mentioned by Breydenbach as having been met by him at Venice; the eight following names being first mentioned at the commencement of the journey to Mount Sinai. The remainder are given by Felix Fabri, Paul Walther, and Georg von Gumppenberg in their own accounts of the same pilgrimage. Many other persons are mentioned by Paul Walther as having been met at Venice when he was there in June 1482: at Jerusalem he notes the arrival of Breydenbach's party on 13 July, 1483, saying also that there were about 150 persons in all.

It is interesting to note that the party going to S. Katherine's seems to have been met on the way by the author of the anonymous *Viazo da Venesia al sancto Jherusalem*,(1) as he was on his way from Mount Sinai to Jerusalem, (sig. L5 of edition Ven. 1660): *Come noi trouammo certi Pellegrini.* "Dico che à sette giorni noi trouamo forsi 40. Pellegrini che andauano, a S. Catherina, in frà loro era un Conte, che era gran Signore, & haueuano di belli Gambelli [Camels], e come essi ci viddero si rallegrarono tutti pur assai, e noi similimente con loro, e ne dimandarono del camino, e se la via era sicura, & cosi noi gli dicemo il nostro parere, & dopò si partimmo l'uno dall' altro, e giungemmo ad una saluatica montagna."

The most notable of the Pilgrims mentioned in the above list was brother Felix Fabri, who wrote an account of the journey under the title, *Evagatorium in Terrae Sanctae, Arabiae et Egypti Perègrinationem*,(2) in which Breydenbach and many of the others are mentioned. He was of the noble family of Schmidt of Zurich and was born in 1441 or 1442; reader to the Dominican Monastery of Ulm; provincial of Germany, 1486-7; died 14 April, 1502. He was also the author of *Historiae Suevorum*. It is remarked in Breydenbach's account that he had performed the same journey before. This refers to the pilgrimage he made in 1480(3) with Georg von Stein; and from a reference he makes to the

(1) The earliest edition known was published at Bologna by Justiniano of Rubiera, 6 Mar. 1500, with dedicatory epistle by Joh. Cola: afterwards abridged, with the name of Noe Bianchi, a Franciscan, on the title-page of some of the later editions. The date of the pilgrimage is unknown, but the indication given above suggests circa 1483.

(2) First edited from the original Latin MS. in the Stadtbibliothek at Ulm by C. D. Hassler, Stuttgart, 1843. Translated into English by Aubrey Stewart as, *The Wanderings of Felix Fabri*, Lond. 1892.

(3) A German translation first appeared at [Ulm] 1556.

bishops of Geneva[1] and Le Mans[2] who were then with him, it seems that the anonymous *Voyage de Hierusalem*[3] is partly translated from Fabri's book.

The other literary person mentioned above is Father Paul Walther (born 1422), who also wrote of the same journey under the title, *Itinerarium in Terram Sanctam*, &c.[4] in which Breydenbach and the other pilgrims are also mentioned.

It is not at all unlikely that the anonymous Transylvanian author of a tract on the Manners of the Turks published with Ricoldus, *contra sectam Mahumeticam*, in 1511,[5] is identical with our Johannes Lazinus, who also hailed from Siebenburgen.

Georg von Gumppenberg also left an account of his journey to Jerusalem.[6] He was present at the Tournaments of 1481, 1485, 1486, 1487.[7]

Maximin von Rappolstein was still living in 1512, for a translation[8] by Jo. Adelphus of Strassburg, dedicated to him is dated Oct. 1 of that year: the baron's titles being given as follows. "Maximyn, genant Schmaszman, von Rappolstein, herren zu Hohennack und Geroltzeck im Wassgauw, R.R.M. Obersten Hauptman uñ lantvogt in Ober Elsass."

Of the other knights, the following are recorded in the *Thurnierbuch* as having been present at various tournaments. Caspar Zorn 1481 & '4, Heinrich von Schaumberg 1485, Hans Werner, freiherr zu Zimmern 1480 & '4, Hans Truchsess von Walpurg 1484 & '5, Heymeran Notthaft 1481, Sebastian von Seiboldsdorf 1485,'6,'7, Ulrich von Breitenstein 1480,'1,'4, Lucas von Aheim 1484 & '7, Wigoleus von Aheim 1484, Burchard von Nussdorf 1487; several Marschalchs, Egloffsteins and Schenks are also mentioned.

The Author.

Breydenbach is described in the *Itinerarium* as "hujus operis auctor principalis,"[9] but it seems that the Latin text at least was compiled and composed by Martin Roth, of the Dominican convent of Pforzheim, who did not, however, accompany the others on the journey. The foundation of the Itinerary appears to be that of Felix Fabri, who thus mentions the fact, not to be found else-

(1) Jean Louis of Savoy (d. 1482), brother of Charlotte, queen of Louis XI: see C. F. Murray, *Catalogue of Early French Books*, No. 590. Queen Charlotte's confessor and chaplain, the Carmelite Le Huen also undertook the journey in 1487, see No. VIII. present description.

(2) Philip of Luxemburg, legate of France, died 1519.

(3) Murray *Catalogue* 590, and present description p. xiv.

(4) First edited by M. Sollweck, Tübingen, 1892: printed from the MS. in Bibliothek des K. Studienseminares zu Neuburg a.D. in Bayern.

(5) Paris, H. Estienne, see Murray, *French Catalogue*, No. 485. The title of the tract is: Libellorum de impugnatione legis Turcorum, &c.

(6) Printed from a late MS. copy dated 1519 in the Gumppenberg Archives at Pöttmes, by Röhricht, 1880, pp. 115-20.

(7) See Ruxner, *Thurnierbuch*.

(8) Caoursin, *Historia von Rhodis*, Strassb., M. Flach, 1513: see Panzer, *Ann. Deutschen Litt.*, I. p. 355, No. 759. This must be a translation different from that found in the Breydenbach.

(9) At the commencement of the journey to S. Katherine's. In the German text "auctor" is rendered "Angeber." A MS. Itinerary of the journey exists, written by Breydenbach, see *infra*.

where: "Bernhardus de Braitenbach, qui nullus parcens sumtibus pro ordinata compositione sui peregrinalis sive itinerarii induxit venerabilem magistrum, illuminatum theologum et ornatum rhetorem, videlicet patrem Martinum Roth, Ordinis Praedicatorum, quod praefati domini itinerarium ornato et compto stilo composuit . . ."

"Si cui placet legere luctuosam orationem super desolationem terrae sanctae . . et fidelem exhortationem regum . . videat peregrinatorium domini Bernhardi de Braitenbach . . compositum ornate per egregium sacrae theologiae magistrum Martinum Roth studii heidelbergensis regentem, Ordinis Praedicatorum; et ibi videbitur clare de omnibus antedictis," &c.(1)

"A perspicuous account [of the various Sects] is given by the oft-mentioned magnificent Lord Bernard of Braitenbach who, sparing no expense on the proper composition of his Itinerary . . procured that venerable teacher [&c.] Father Martin Roth (*sic*) of the Order of St. Dominic, who has written the book of the travels of the aforesaid lord in an ornate and cultured style" (&c.)

"The book of the pilgrimage of the Lord Bernard von Braitenbach . . which hath been written in ornate style by that celebrated doctor of divinity, Master Martin Roth, regent of the school of Heidelberg [&c.] There he will find clearly set forth all that I have said before: he will find what I have expressed in many words put into few, and will find a duplicate of my book of pilgrimage and wandering, with the exception that sometimes I have been forced by the plan of my work purposely to alter the days, saying 'This was done on such a day' whereas he says that it was done on another day: wherein there is no violence or discrepancy, seeing that when we read the Scriptures we find the same thing to have been done by the Evangelists."(2)

It is therefore evidently Roth who is referred to in the *Intentionis Explicatio*(3) as the author, and not Reuwich, as has been thought, who was concerned only with the illustrations, as is clearly explained in the German and Flemish versions.(4)

The Latin edition was prepared in 1485, as is demonstrated by the mention of the current year in the *Luctuosa Oratio*.

(1) *Evagatorium*, ed. Hassler, I. p. 353, II. p. 18. An examination of the printed registers of Heidelberg University fails to reveal the name of Martin Roth among the rectors or students, but it must be noted that Martinus Rencz or Rentz appears five times as rector: (consult *Die Matrikel der Universität Heidelberg*, 1386-1662, herausg. Gustav Toepke, Heidelb. 1884-1907). This person is described as "artium et medicine doctor" and as a native of Weisensteig in the diocese of Constance. His name is first mentioned as a student 17 Oct. 1454; then also in 1457 & '63: Decanus in 1467 & '71; elected Rector 23 June 1475, and again in 1480, '86, '93 & 1500: died in May 1503. Thus it seems very probable that Roth and Rencz are one and the same, and that a mistake was made in transcribing Fabri's MS., which, we believe, is not quite clear as regards the spelling of this name, at all events at Fabri's first reference. It is quite possible also that Fabri himself mistook the name: it will be remembered that many of the other names in his book, as well as in Breydenbach's, have been considerably corrupted. (2) *Wanderings of Fabri*, ed. Stewart, I. pp. 438.629.

(3) ". . cui declaratorias notulas, vel latinas, vel vulgares feci per quendam alium doctum virum ad votum meum apponi."

(4) The authorship note is not found in the German editions of 1486, 1488 and c. 1505. The entire Preface is omitted in the Spanish edition of 1498.

The German version was made in 1486 and contains certain additions to the original text, such as a notice of the election of Maximilian I as King of the Romans at Frankfort[1] which was on 21 Feb. 1486: as his coronation at Aachen on 12 Apl. is not mentioned, this portion of the translation would apparently have been made before the latter date. In the edition of 1488 (printed by Sorg) the date 1486 is merely altered to 1488, in accordance with that of the colophon, but the version is the same as the original.

In the Flemish version the date 1485 occurs, but it is probably that of the Latin original, from which it was translated. As the artist Reuwich was a native of Utrecht, the suggestion presents itself of his having had a hand in the translation.

As the two French versions and that in Spanish, (respectively by N. le Huen, 1487-88, J. le Hersin, 1488, and Martin Martinez de Ampies, 1497) probably were made independently of Breydenbach's supervision they do not concern us here.

The reference to Maximilian occurs as follows. Breydenbach when visiting the Church of the Franciscan monastery of Mount Sion remarks on the richness of the decorations, &c., for the up-keep of which the Duke Philip of Burgundy had given 1000 ducats annual subsidy: this, he says, was continued by the duke's successors Charles (the Bold) and Maximilian, who is referred to in the original Latin text as duke of Burgundy only.

In the Flemish edition (1488) this reference is as follows (sig. e4 *vo.*-5): "die alre doerluchtichste ende victoriose hartoch van burgondien Maximilianus dat selue exempell synre voirvaderen nauolghet."

In the Spanish edition (1498) h6 *vo.*: "y el successor Maximiliano archiduque de Austria, por presente emperador de alemaña, sigue la misma regla passada de sus predecessores."

In the French edition of 1488, no mention is made of either Charles or Maximilian, although the note on Philip is retained.

The Archbishop.

The work is dedicated to Berthold von Henneberg, son of Georg, Graf von Henneberg-Romhild, who died 1465. Dean of Mainz from 1474, he was elected Archbishop 20 May, 1484. On 4 Jan. 1486 he published an edict prohibiting any translation of the Bible into German without the approbation of those appointed by him. He was at Frankfort on 16 Feb. 1486 for the election of Maximilian as king of the Romans, and crowned him on the 9th April. Was at the famous Diet of Worms in 1495: died 21 Dec. 1504, aged 64, and was buried at Mainz "in vestibulo chori ferri ante altare S. Christophori, ad Petri de Udenheim-latus."

[1] Fol. 46, just before the cut of the Holy Sepulchre Church: see extract given with ed. No. V (p. 13), shewing the differences in orthography between the German editions of 1486 and 1488: the differences between the editions of 1486 and c. 1505 (printed by Drach) are compared in parallel columns by Moser in the *Serapeum*, vol. III. p. 68.

The only editions in which the Dedication is omitted are: the undated German, which appears to have been issued after the death of the Archbishop; the three editions of Le Huen's translation, a new dedication to Margaret of Austria[1] being substituted; and the Spanish version of 1498.

The Book and its Contents.

1. Dedication of Breydenbach to the Archbishop.
2. Contents, giving distances between the various places touched at from Venice to Joppa.
3. Preface: including, (*a*) Intentionis Explicatio; (*b*) Operis Divisio.
4. The Diary or Journal of the Pilgrimage.
5. Compendiosa Terrae Sanctae Descriptio: which, according to the statement near the commencement (fol. 50 *vo.* of first edition), is mainly taken from Jacques de Vitry.[2] It is stated by Felix Fabri[3] that it is taken from Burchard.[4] This includes the section De Montibus Israhel.
6. De Moribus, Ritibus et Erroribus eorum qui Sanctam inhabitant Terram: commencing the 2nd portion of Part I. and preceded by a short Preface containing an account of the Synods: and then
   (*a*) The Birth, Life and Death of Mahomet, comprising chapters 1-4. Extracted from Vincent de Beauvais, *Speculum Historiale*, lib. 23, c. 39 *sq.*[5] (see fol. 70 *vo.* Breydenbach, 1st edition).
   (*b*) The Mahometan laws as contained in the Koran, with the *Improbatio* of Petrus Alphonsus or Alfunsi[6]; consisting of the 5th chapter.
   (*c*) The Manners and Errors of the Saracens, who are divided thus: Thurcomanni, Marrochiani, Soldanini. The account of the origin of the Mahometan creed (divided into five "articles") is taken from Bartholomaeus de Luca[7] who had drawn on Isidorus, Richardus and Martinus, according to fol. 77 *vo.* of Breydenbach, 1st edition.
   (*d*) The Jews, with a Table of Interest, given in "monete franckfordensis."[8]
   (*e*) Greeks. (*f*) Syrians. (*g*) Jacobites, or Copts. (*h*) Nestorians. (*i*) Armenians. (*j*) Georgians. (*k*) Abyssinians. (*l*) Maronites.

(1) Daughter of the archduke Maximilian, she was affianced at the age of 3½ years to the dauphin Charles (VIII), 1483, who however, on attaining his majority, sent her back in 1491 to her father, and married Anne of Brittany the same year. By the dedication in the French edition, 1488, one sees that Margaret was considered "roine de France."

(2) Died 30 Apl. 1240: his *History* first printed at Douai, 1597.

(3) "From this book [of Brother Burcard] my fellow pilgrim, the nobly-born Lord Bernard von Braitenbach (&c.) has copied the description of the Holy Land, which he has inserted into his own pilgrim's diary or book of travel."—Fabri, *trans. Stewart*, 1892, I. p. 206.

(4) Burchard, Borchard or Brocard of Barby (Saxony), a dominican, was at Mount Sion in 1283: his work first printed in *Rudimentum Noviciorum*, Lubeck, L. Brandis, 1475.

(5) Partly from Hugues of Fleury, benedictine historian, circa 1108.

(6) Formerly Rabbi Moses Sephardi, a Jew converted to Christianity in 1106.

(7) Bartholomew or Ptolemy Fiadoni, dominican historian, born Lucca 1236, died 1327.

(8) In Le Huen's translation this table is given according to the French currency: in the Spanish edition the table is omitted.

(*m*) Disputatio quedam necessaria ad predicta.

(*n*) De Causis varietatis errorum et sectarum multiplicium.

(*o*) De Latinis qui sunt in Ierusalem: mentioning the Franciscans and the convents about that city.

7. Luctuosa Oratio super desolatione Terrae Sanctae.
8. Compendiosa Ecclesiae et Terrae Orientalis deploratio.
9. Planctus lamentabilis super misero statu qui in presentiam cernitur in Ecclesia Occidentali cum matura Exhortatione ad Principes, Imperii ut quo ad ipsorum interest fideliorem nauent operam pro eius defensione.

These pieces, from Nos. 6 (*d*) to 9, are probably the original compositions of Martin Roth, see above p. vi, and Fabri, trans. Stewart, I. 431.

10. Vision of Charles the Bald: from Vincent of Beauvais, *Speculum Historiale*. Ending Part I. of Breydenbach.
11. Preface to the account of the Pilgrimage to Mount Sinai.
12. The Diary or Journal, from Jerusalem to Mount Sinai, thence to Alexandria, and the return to Venice.
13. Names of the Islands between Venice and Rhodes, with their distances, comprising 78 names.
14. Vocabulary of 228 Arabic words, translated into Latin or other languages, according to the edition: reprinted in Torrentinus, *Elucidarius Carminum et Historiarum*, Strassb., R. Beck, 1514, apparently without acknowledgment.
15. Short Preface to the Histories of the Sieges, &c.
16. De Constantinopolitane urbis expugnatione. The siege and conquest by Mahomet II, in 1453, from the account of an eye-witness, the patriarch Isidorus.(1)
17. De Nigroponti captione. This account of the taking of Negroponte,(2) July 1470, is anonymous, but it may be the letter written by Balthasar Perusino to the Duke of Urbino.(3)
18. De Rodis urbis obsidione. This piece, on the siege of Rhodes in 1480, is anonymous, but the author is Guillaume Caoursin.(4)

(1) Archbishop of Kieff 1437, cardinal 1439, bishop of Sabina 1452, patriarch of Constantinople 1458, died 27 Apl. 1463: see also Gibbon's *Roman Empire*, ch. 68. This and the following three pieces are reprinted in the collection of different works, *De Origine Turcorum*, Basil. 1556, ff. 327-82 [Brit. Mus. 589. i. 9].

(2) Egripo or Chalcis, the capital of Eubœa, an island in the Grecian archipelago, belonged to the Venetians in 1204.

(3) See Dibdin's *Typogr. Antiq.*, I. 351. A *Lamento di Negroponte*, Flor. 1557, is cited by Brunet, II. 1792: for other works on same subject see also Chevalier, *Repertoire, Topo-Bibl.*, 1900-3, col. 2087.

(4) Born c. 1430, vice-chancellor to the knights of Rhodes c. 1462, died 1501. This piece was separately published in 1480 & 1481 and forms the first part of Caoursin's *Opera*, Ulm, J. Reger, 1496 (sigs. a2-b6). Besides the German translation of 1486 (present description, No. IV) there is one by Joh. Adelff, Strassb. 1513, and another (anonymous), Strassb. 1502 (see Weller, *Repertorium*, 247). An Italian translation was printed at Venice c. 1480 (for other works in Italian, see Brunet, III. 1792): one in English by Caxton, n. d. In Spanish it first appeared in the Breydenbach 1498 (No. XII), and afterwards with other pieces at Seville 1526. Those in the Flemish and French Breydenbachs appear to be the earliest in those languages. Another work on the same subject, in French, by Mary Dupuis, appeared in two early editions, see Pellechet, 4478-9, Brunet, II. 900, probably unique. Cf. Pierre d'Aubusson's own account, [Stras., H. Knoblochtzer, c. 1481] Hain *5922. Br. Mus., IA. 1105.

19. De Captione ciuitatis ydruntine. This account of the capture of Otranto, Aug. 1480, is anonymous.(1)

20. De Regimine Peregrinantium in transmare. Remedies for sea-sickness, from Hali(2) and Rasis,(3) two Arabian physicians.

21. De Cautela contra pediculos ac pulices et muscas in mari. Remedies against vermin, also from the same authors.

This is the constant order of the pieces in each edition with the exception of two or three trifling alterations, such as the omission of the Recipes in the editions IV-VII, IX, X, XII; of the Vocabulary in ed. XII; of the Names of the Islands in eds. VIII-X. The substitution of another account of the Siege of Constantinople is made in eds. IX & X, and is moved together with the other Sieges, into Part II, which is added in those editions for the first time: the pieces composing this Part are fully described at pp. 23-29.

Other additions are those in the Spanish edition (No. XII) by Martin de Ampies: consisting of a description of Rome and a commentary on the Text.

The Journey.

The Dean and his two companions on 25 April, 1483,(4) commence their travels from Oppenheim, a few miles south of Mainz. The details of the itinerary to Venice(5) are not given in the present printed account, but are probably those found in the MS. "Reiseinstruction" by Breydenbach, preserved in the Darmstadt archives.(6) Arrived at Venice after 15 days' travel, they meet with many other pilgrims who were going on the same journey. They lodge with Peter Ugelheymer of Frankfort.(7) Breydenbach notes that it required much astuteness to bargain with the master of the vessel, who in the present case was Augustino Contarini,(8) and on that account a specimen of the Form of Contract is given for future guidance: some of the terms being as follows.

The galley was to arrive at Jaffa within a day of the other vessel belonging

(1) A *Lamento di Otranto*, Florence 1480, is cited by Hain, *Repertorium*, No. 9840, but without particulars.

(2) Probably Abul Cassem Schalaf Ben Abbas, also known as Albohazen Haly or Albucazi: died Cordova, c. 1106 or 1122.

(3) Mohammed Ben-Zakariya Abu-Bekr Al-Razi, also known as Rhazes: born Khorassan, c. 850, died 923 or 932: his various works first published in 1483.

(4) Fabri and his party had started on the 14th from Ulm.

(5) Marseilles seems to have been the starting-point in the 17th century, see Doubdan.

(6) "Für den jungen Grafen von Hanau-Lichtenberg entworfene Reiseinstruction": signed "Myne Eigene Hantgeschriff Breydenbach." Printed by Röhricht & Meisner in *Deutsche Pilgerreisen*, &c., Berlin, 1880, pp. 120-45.

(7) Le Huen in 1487 stayed at the sign of "l'homme sauvaige" kept by Jean de Liége. This house was that at which the Turkish Ambassador stayed in 1480, see Schefer's edition of *Voyage de Hierusalem*, 1882, p. 22, who says that the house is mentioned in various documents of the XIVth and XVth centuries, the building not having been demolished until about the middle of the XIXth cent. Fabri stayed at the sign of S. George.

(8) The same in 1480 & 1487: Andreas Contarini in 1470: Bernard Boldu in 1490: for others, see Röhricht, *op. cit.* 1880, p. 12. Contarini was in command of a galley as early as 1471: died 1500: see Schefer's edition of *Voyage de Hierusalem*, 1882, p. 24, note, for other particulars.

to Peter Landawe,(1) which carried the other pilgrims of the company, under a penalty of 1000 florins. The master was to provide arms for 80 men for the defence of the pilgrims: not to stay more than two or three days at each port unless departure was prevented by the weather. If at Cyprus the pilgrims wished to visit Nicosia or Famagosta the boat was to await their return. Meals were to be provided twice a day as required "pro viris honestis": these were to consist of good bread, good wine, fresh meat, eggs and other necessary victuals: as well as bread and wine for "refection" and "collation" in the morning and evening, as was the custom. If any of the pilgrims should die ("which God forbid") their goods were not to be confiscated but returned to their executors: if any should die before reaching the Holy Land half the deceased's passage money was to be returned. If any should decide to proceed to the Shrine of S. Katherine, 10 ducats of the money paid was to be returned, the same intention being signified in good time so as not to keep the galley waiting at the port of Jaffa. An interpreter, if required, was to be provided by the master at his own expense as far as Jaffa and back, but at the expense of the pilgrims when in the Holy Land. Expenses of riding and conveyance were also to be borne by the master. The cost of the passage was 42 ducats "de tzecka dictos, id est noviter monetatos,"(2) one half to be paid at Venice, the other half at Jaffa.

Then follows a description of the relics of Saints to be seen at Venice. A few of the more interesting examples may be mentioned. In the Monastery of S. George was an arm of that saint, and the bodies of SS. Cosmas & Damian. In the Monastery of S. Helena *juxta castella* were, the body of that saint, a portion of the True Cross which she discovered, the thumb of Constantine her son, and a "chest-bone" of S. Mary Magdalene. In the Monastery of S. Nicolas de Elio, one of the six jars in which water was turned to wine. The church of S. Marina contained the entire body of that extraordinary character.(3) The body of S. Mark is recorded as in the church of that name, and a list given of the precious vessels and ornaments there. The glass-works of Murano are also mentioned.

Padua is next mentioned as possessing many precious relics,(4) and that as it was but a night's journey from Venice, it would repay the pilgrim for his trouble in going there. Among relics mentioned are the body of S. Luke, a picture of the Virgin and Child painted by him, and the body of S. Urinus who brought the relics of SS. Matthew and Luke(5) to Italy.

(1) Or Peter de Lando: Fabri's party went in his boat because of its comparative comfort: he mentions that the two "patrons" were deadly enemies.

(2) 20 ducats in 1470 (Ulrich Brunner): 40 ducats in 1457-62 (W. Wey) and 1490: 55 Venetian gold ducats in 1480. In 1583 (Giraudet), the price was "six escuz le mois" if meals were taken with the captain, or 4 écus if at the second table. Georgievicz (1554) and Zuallardo (1587) give lists of clothing required.

(3) The relics are said to have been brought to Venice in 1113 from Constantinople, but Baring-Gould (*Lives of the Saints*) records seven other churches which claim to possess either the whole body or portions of same. (4) Relics at both places also described by U. Brunner in 1470.

(5) For the different churches which claim to possess portions or the entire bodies of these Evangelists, see Baring-Gould.

Afterwards follows an *Oratio commendaticia civitatis et dominationis Veneciarum*, in which the foundation of the state is recorded: it is stated also that it was possible to have ready within the space of a few days 600 armed galleys, and in an hour's time to produce 200,000 men for the defence of the Republic. At least 1000 men were always employed in the Arsenal in the manufacture of artillery, &c.(1) Fifty women also were continually employed in the making of sails. Of merchant vessels there were the following number trafficking with different countries, viz., six with Alexandria, two each with Damascus, Barutum, (probably Beirout), Barbary, Constantinople, Jaffa (in which vessels the pilgrims travelled), England, and Flanders ("Fluss").

If any military officer disobeyed orders or exceeded his duty, the sentence was capital punishment; which Breydenbach saw executed on one that, although he had returned victorious over the Duke of Ferrara, had not strictly carried out the commission given him.(2) The piece terminates with laudatory remarks on the exemplary mode of government enjoyed by the state.

A stay of 22 days was made at Venice, which would give Reuwich ample time to make the necessary sketches for his view of the city. When on the point of starting the "patron" of the galley was arrested for debt. The matter being arranged, however, they set sail on June 1, arriving on the 3rd at Parenzo, which, together with several of the islands mentioned, then belonged to Venice. At each place visited a description of the locality is given and the names of churches with their relics mentioned. The church at Parenzo once possessed the bodies of SS. Maurus and Eleutherius, but they had since been conveyed to Genoa. Departing June 4, they arrive, after a stormy passage which prevented calling at certain other ports usually visited, at Corfu on the 12th. On the 15th, leaving Corfu, they soon arrive at Modon: then follows a note on the Gipsies, who were supposed to come from a place called "Gippe"(3) near to Modon, and not from Egypt as generally believed. A description of Candia(4) comes next. Leaving Modon on the 16th of June, arrival is made at Rhodes on 18th. Descriptions of the church and relics (which included a large piece of the True Cross, a head of one of the 11,000 Virgins, and the left arm and hand of S. Katherine), the Hospital and Castle are given, as well as an account of the Siege.

In Breydenbach's MS. Itinerary referred to above, the church of S. Maria Vilerma or Philerma is mentioned as being a short distance from Rhodes: "Item VI myle vonn Rodis ist eyn sloss heyst Villa Nova, und ist dess hohe meysters vonn Rodis oibenn uff dem selbenn bergk eyn kirche, die heyst Maria Vilerma, ist verzitten eyn stadt gewest und durch dene Turckenn verwust,

(1) Cf. Dante, *Inf.* XXI. 7-18.

(2) Le Huen in 1487 says that he saw the same sentence carried out "during the time of the war with the Germans." Many of the *condottieri* were executed or imprisoned at this time: cf. Sabellico.

(3) "Gipte" according to J. de Cuchermoys, 1490. See also Lacroix, *Le Moyen Age*, I. (1848) *Bohémiens*. This note, together with Martin's commentary, is given by Gallardo, III. No. 2946, from the Spanish edition. (4) The famous "Malvoisie de Venice" often referred to, came from Candia.

unser lieben frauwe ist fast gnedick do."[1] In Nicolas le Huen's translation of Breydenbach the same place is mentioned as an additional note: "A deux grās lieux de Rhodes la cite a vng tresgrant voyage de nostre dame de silerme[*sic*]: qui saulue corps ⁊ ame a ses amis. La furent transmis deux cierges dung escu nous passans par la." In the anonymous *Voyage de Hierusalem* performed in 1480,[2] it is mentioned as "Nostre Dame de Philarme" and as five *milles* from Rhodes, the edition of J. St. Denys giving a woodcut of the seal of indulgences granted to pilgrims visiting there. It is also mentioned in a description of the Holy Land (in the Provençal tongue) by Fra Johan, Tholosa, 1508: "En la illa de rodes ha vna figura dela verge maria: la q'l se nomēa la verge maria dal filem q' fa de grās miracles": Barth. da li Sonetti (*Isolario*, c. 1485) mentions "monte filerno." In the *Itinerarium* of Paul Walther (p. 85) and in that of Brunner 1470, a reference is made to "Filinoff." By Barth. de Saligniaco (1522) it is mentioned as B. Maria de Philermo. Lasor à Varea (II. 414) gives a map of Rhodes shewing the castle of "Monte Filerno."

Departing from Rhodes on the 22nd, Baffa is reached next day, where the pilgrims are shewn seven subterranean chambers which at one time contained Seven Sleepers; not those of Mount Celion, we are told, but others.[3] Piscopia was destroyed by a king of England, probably Richard I. On 26th they arrive at the port of Cyprus, or Paphon. A note is made that 12 sheep could be bought for one ducat, but the flesh was not very good.[4] Departure was made on 27th, the Holy Land being sighted after three days' sailing, soon afterwards landing at the port of Jaffa or Joppa.[5] The other galley, in the charge of Peter Landawe, and which they had seen several times *en route*, now arrived.

On July 5th, several Saracens with the father guardian[6] of the Franciscan monastery arrived, for the purpose of taking charge of the pilgrims, who, in the case of those from Landawe's boat were confined for three days and nights in a cavern, as was the custom; those from Contarini's escaping with confinement of one day only. Departure for Rama is made on the 8th, arriving there in three hours. They lodge at the Hospital for pilgrims, which was an old

(1) See Röhricht & Meisner, *op. cit.* (1880) pp. 136, and 349, 371, 391.

(2) Schefer in his edition, 1882, could not discover the name of the author: neither did he seem to be aware that the same work was partly printed with Mamerot, *Passages d'Oultre Mer*, 1518, &c. Schefer adds a note: "Il s'agit ici de l'eglise de S. Marie de Philérémos," marked on map of Rhodes in Buondelmonti (and that of Bordone, Isolario 1527, fol. 57 *vo.*): also quotes the remarks of Baron d'Anglure [pilgrimage in 1395] on the same place.

(3) These are also mentioned by Jod. à Meggen in 1542, and by Hen. de Beauvau, *Voyage du Levant*, Nancy 1619, p. 87. Baring-Gould gives the variants of the legend in various parts of Europe, in his *Lives of the Saints*.

(4) Fabri in another place says that two fowls were purchased for a ducat.

(5) A XVth century miniature in a Flemish MS. of Mandeville's Travels represents "Pilgrims paying toll on landing at Joppa": reproduced in Traill & Mann's *Social England*, 1903, II. p. 643.

(6) Probably John of Prussia. Paulus de Caneto in 1482. In the section "De Latinus qui sunt in Ierusalem" it appears that at Mount Sion there were 24 brothers of the Franciscan Order; at the Convent of S. Clara, six nuns; at the Church of Our Lady at Bethlehem, six monks; and in the Church of the Holy Sepulchre, always two monks shut up there, and occasionally relieved by two others.

house bought for the purpose by Philip Duke of Burgundy, and now kept by the brothers of Mount Sion monastery. On the 9th Mass was said at the Hospital, the pilgrims having five Articles[1] recited to them in Latin, Italian, and German, from which it appears that any pilgrims who were there without license of the Pope,[2] or were excommunicated, could be absolved by the father guardian. It was also necessary to have perfect faith and great devotion. What was more important was to take care not to walk over nor otherwise molest the Saracen tombs, for in so doing they would be in peril of their lives.

On July 11th, leaving Rama at 2 o'clock a.m. they reach Jerusalem at 6 p.m., lodging at the house of the lesser Calinus, near the Hospital. This person was an interpreter, and usually accompanied pilgrims to the Shrine of S. Katherine: by Fabri his name is given as Elphahallo.

The next day they commence seeing the sights, which, as they are virtually the same as seen at the present day, need not be described in full.[3] The Franciscan church of Mount Sion is mentioned as being richly decorated, the Duke Philip of Burgundy having given a thousand ducats as annual subsidy, his successors Charles the Bold, and Maximilan I[4] having also continued to support the church.

On July 12th the church of the Holy Sepulchre was visited, the entrance fee being five ducats.[5] The nobles were here all made knights of the Holy Sepulchre.[6] A full description of the Church is given, also mentioning the tomb of Godfrey of Bouillon which is now destroyed,[7] passing on to the Temple of Solomon (Mosque of Omar),[8] and the Golden Gate, which they were not allowed to approach.

Bethlehem was visited on July 15th and Bethany the next day; on the 17th making contract with the governors of Jerusalem for the pilgrimage to S. Katherine's. Jordan was next visited on the 18th. On the 26th, with the help of a certain "pagan," they secretly visited the house of S. Anne, which was now converted into a mosque, and was therefore prohibited to Christians. From the place where the Virgin Mary was born they abstracted portions of the stonework, which, as relics, were believed to be of great comfort to pregnant women. Only 18 of the original party were left for the journey to Mount Sinai, the remainder returning to Jaffa.

(1) 27 articles are given by Fabri, two of which enjoin that pilgrims are not to chip pieces from the Holy Sepulchre as souvenirs, nor to mark their coats of arms or names on any building which they might visit.

(2) It seems that it was necessary to go to Rome for this purpose; (see Spanish edition p. 38), but nothing is said by Breydenbach as having done this. Fabri procured permission from Rome by proxy. (3) See p. xxiv. (4) See p. viii.

(5) Barth. de Saligniaco, in 1522, mentions the charge as 2 carolus. Barth. Georgievicz, 1554, gives 8 ducats, or 4 or 5 for a poor person. Zuallardo, 1586, mentions 9 zecchini d'oro. Beauvau in 1604, 9 sequins. Doubdan in 1651, 24 piastres.

(6) For the ceremony see Favine, *Theatre of Honour*, 1623, p. 383: and Jod. à Meggen, *Peregr. Hierosol.*, Dilingae, 1580, cap. XII.

(7) See views and inscriptions in Zuallardo 1587, p. 203, Beauvau 1609, pp. 130-1, and Lacroix, *Milit. & Relig. Life*, 1874, p. 118 (from a drawing made in 1828).

(8) Sir John Mandeville says that he saw the interior of the building: it is said that only two or three Franks have succeeded in entering it since that time.

Here is inserted the Description of the Holy Land, the portion on the various Sects, &c., after which commences the account of the second pilgrimage —that to Mount Sinai.[1]

The form of Contract, made July 17th, with the governor of Jerusalem named Naydon and the master of the Pilgrims' Hospital, named Sabathytanco, is first given. Camels, water, &c. were to be provided, the payment for each pilgrim being 23 ducats, half to be paid at Jerusalem, and the other half at Gazera, or Gaza.

The start was not made until Aug. 24th. Bethlehem was left on the 27th, the next place passed being Hebron, then Gaza, Chawatha, Gayan, Magdabee, Magareth, Minshene, Albaroch, Meschmar, Hallicub, Elphogaya, Rach Haym, sighting Mount Horeb on Sept. 19th; Ramathaim, Schoyle, Machera, Wachya, &c., arriving at length at the Monastery of Mount Sinai.[2] After the ascent of the mountains, they view the relics of Saint Katherine on the 16th Sept. A portion of the cotton in which the relics were laid was given to each of the pilgrims, who received it with great joy. It appears that these relics consisted of the head of the Saint, her two hands[3] and various other parts, all well preserved. It is mentioned that the Saracens and Arabs also had great reverence for S. Katherine and often came to visit the Shrine, a mosque being close by the monastery.

The return journey was commenced on 27th Sept., arriving at the Red Sea on Oct. 3rd. The Balsam Gardens at Mathera[4] are next described, the famous "balm of Gilead" being collected in the month of December, a portion being sent as a present to Prester John. On the 12th a strange animal called "Coppin" was seen, evidently the baboon represented in one of the pictures. On the 13th, in walking round Cairo in the company of certain Mamelukes[5] the pilgrims were mistaken for slaves in the charge of the latter, the slave-merchants offering 10 ducats for each man. A description of the city and the Nile follows, mentioning the Mosque built by the then reigning sultan Kathubee,[6] also the Pyramids and the Sphinx, called "an idol of Isis." On the 16th the pilgrims were received by the Sultan. About the same time an eclipse of the moon occurred, which caused much excitement. Then follows a description of the egg-incubators, which were considered a great wonder.[7]

The 19th Oct., they sail down the Nile to Rosetta, arriving on the 22nd. Note is made of the quantity of "bakshîsh" disbursed, shewing that the

(1) Apparently the first recorded pilgrimage there is that of burggraf Heinrich II von Brandenburg in 1330; others in the XVth century being 1433, '5, '6, '79, '82, '83 (Ghistele), '95 & '99, see Paul Walther, ed. Sollweck, p. 188.

(2) See also the account of Felix Fabri: mentioning an adventure of Breydenbach, who nearly lost all his money in the desert.

(3) As will be seen above, the left hand was supposed to be at Rhodes.

(4) Matarea, Matarieh.

(5) These were natives of Slavonia, Albania, Circassia and Italy: very few Germans among them.

(6) Al-Achraf Saif ad-Dîn Kait-bey, 1468-96.

(7) The passage is given by Dibdin, *Bibl. Spencer.*, III. p. 220 from the *Bibl. Harl.*, III. No. 3213.

rapacity of the Oriental is no new thing. Alexandria is reached on the 26th, lodging at the khan or fonteccho of the Catalans. The prison of S. Katherine is viewed next day, Pompey's column being also mentioned. The death of the young Graf von Solms is next recorded.

On 30th October, two Venetian galleys arrived from "Africa."(1) Breydenbach remarks that in the matter of bargaining for the passage it was more difficult to deal with the Venetians than the Saracens, the captains of the galleys knowing that the pilgrims were at their mercy. Breydenbach, together with John the archdeacon and Felix Fabri(2) and a captain and consul of Venice, went in the boat belonging to Sebastian Contarini.(3)

After much delay a start was made on Nov. 15th. The Consul was taken ill on the 18th. Twenty sailors had been left behind at Alexandria, being ill through drinking the water there. The Consul died on the 21st, and it was decided to carry the body to Venice, it being placed in a coffin hermetically sealed and with aromatics enclosed. The sailors objected to this, saying that it was impossible to carry a corpse by sea, and that it was the custom to sink it into the ocean.(4)

Stormy weather prevailed until Dec. 5th, when such a calm succeeded that they were forced to use the oars to make progress. The superstitious sailors believed that the cause of the tempest was that the pilgrims had stolen relics from the holy places, or that they had brought away water of the Jordan as souvenirs.

On 14th Dec. they arrived at Modon where they found six other vessels driven in by the tempest. On the 19th they pass the islands of Samaffra, Limlea, Schefflama, Azanta,(5) and Sopholonia(6) which was captured by the Turks in 1480, Corfu being reached on the 20th. Passing the islands of Gazopolis another storm sprang up and rent the sails, necessitating the hoisting of another called in Italian, "papafigo," which was only used in extreme need.

The eve of Christmas, which should have been spent in solemn contemplation, was passed by the sailors in misbehaviour worse than usual and with execrable blasphemies.(7) The port of Stannum in Illyria was entered that day, and on Jan. 3rd (1484) that of New Zara; Parenzo being reached on the 7th. Great joy was experienced when Venice was sighted on the 8th, the citizens welcoming the pilgrims by peals of bells, and going out from the port of

(1) Probably Cape Bon near Tunis: also called Mahadia or Ras Adder: formerly Aphrodisium. See Braun & Hohenberg, *Theatre des Principales Villes de tout l'Univers* (1574), II 57, with view.

(2) For some reason Le Huen in his translation substitutes the name of frère Philippe de l'Ourme for that of Felix Fabri, the other names being the same, but without any mention of the consul or captain until later. For note on Venetian consuls at Alexandria, see Larrivaz, *Extraits*, p. 60.

(3) Probably a relation of Augustino Contarini, the "patron" who brought them from Venice.

(4) Cf. Fabri, trans. Stewart, I. p. 89, Art. 15.

(5) Zante. The famous Vesalius, it will be remembered, was here shipwrecked, having undertaken a pilgrimage to escape capital punishment, and was buried in the church of S. Maria de Gratia in 1564. C. Fuerer in 1565 saw the tomb, and gives the inscription (edition 1621, p. 2).

(6) Cephalonia.

(7) According to Fabri, the sailors, or more properly, galley-slaves, were abandoned wretches of several nationalities, as Macedonians, Albanians, Turks, &c. Vecellio gives a picture of one of them.

S. Nicholas in small boats to meet the galley, as was the custom. The account concludes, as one can imagine, with heartfelt thanks to God and S. Katherine for deliverance from the dangers and perils which the travellers had experienced for the greater part of a year.[1]

It is, as a rule, difficult to realise at the present day what an important undertaking a pilgrimage to the Holy Land was at that period, but the details to be read in the work just described afford a vivid idea of the dangers and inconveniences attendant on such a journey. It required, in the first place, a well-filled purse, then sufficient leisure, a strong stomach, and, not least, a large amount of faith in the efficacy of the undertaking. Such indulgences and remissions as were promised—and each different place had its own value—were well earned, and probably were considered to well balance the inconveniences of extortion, *mal-de-mer*,[2] vermin,[3] and bad food and accommodation, which, with the great heat of the desert, caused much ill-health—in many cases, death—and one must believe that after experiencing such privations, the future health of any but the most robust pilgrim must have been ruined; but no doubt this was counter-balanced by the comfort of knowing that the salvation of his soul was assured.

When Felix Fabri, contemplating a pilgrimage, asked the advice of Eberhard, first duke of Wurtemberg, who had been to Palestine before, the reply was made: "There are three things that one cannot advise upon, one way or the other; marriage, war, and the pilgrimage to the Holy Land. They all may begin well and end badly."

Editions.

Between 1486 and 1522 there were 12 editions published, all with woodcuts, which are an essential part of this book, as pointed out elsewhere. Besides these, which are here described,[4] there were a few reprints of the text only, in various languages.

German. In the Reyssbuch des Heyligen Lands, folio;

Frankfurt,	Feyerabend,	1584.	ff. 50-122.
,,	J. Saur for F. N. Roth,	1609.	ff. 91-226.
Strassburg,		1612.	
Nürnberg,		1659.	ff. 91-226.

There is also a reprint or extract in Jaeck (H. J.) Taschenbibliothek d. wichtigsten . . See- und Land-Reisen, Nürnb. 1828, vol. II. 195-218.

Polish. Cracow, 1610: Peregrynacya arabska albo do grobu Chrystusa. sw. S. Katarzyny panny y meczenniczki, &c., Przekladania X. Andrzeja Wargoc-

(1) In the XVI century, no vessel could legally return to Venice from Constantinople, Alexandria or the coast of Syria between 15 Nov. and 20 Jan.: see Lacroix, *Milit. & Relig. Life*, 1874, p. 93.

(2) Fabri mentions that he had never before even seen the sea.

(3) Fabri quaintly remarks that even the most noble were not free from this trouble.

(4) Synopsis at p. xxxii.

kiego. W Krákowie, w drukárni Symoná Kempiniego, Roku panskiego, 1610[1] 4to.

An English edition was to be published by the Hakluyt Society, but this has not yet appeared.

Abridgments and extracts.

Latin, 1536: *Title:* ❧ Peregri- | natio ad terram | sanctam, ex Bernhardo | Breitenbach Ecclesiæ Ma- | guntinæ Decano & | Camerario. | ❧ | Vittembergae. | Nicola. Schir. | 1536. | [*verso blank*] *Last page* (C 8 *vo.*): Impressum Vit- | tembergæ per Nico- | laum Schirlentz. | Italic letter, 27 long lines to a page, sigs. A-C 8; sm. 8vo.; a copy in the British Museum, Grenville, 6894. This is simply an abridgment of the journey between Venice and Jerusalem: return not mentioned: no woodcuts.

Portion relating to Egypt, from 1490 edition, commencing on sig. m 3, line 6 from foot, and ending sig. n 3, line 5 from foot: reprinted by F. Larrivaz, S.J., Cairo 1904, with French translation.

Similar portion probably reprinted in Sir R. Guildford's book, 1506: cf. *Retrosp. Review*, II. (1854), pp. 71-74.

Two short extracts from 1486 edition in Archaeologia, XXI. (1827), pp. 300.363, and another in Dibdin, *Bibl. Spencer.*, III. p. 220, note.

English: translation by Barth. Frere (from Spanish edition) in Journal of Royal Geographical Society, IX (1839), pp. 311-17, commencing with the Form of Contract and ending with the arrival at Mount Sinai.

French: translation by F. Larrivaz of portion relating to Egypt, see above.

Spanish: two short extracts in Gallardo, III. No. 2946.

Supposititious editions.

These editions either have had no existence, or else, in the case of that of Vérard, are now unknown. Haste in transcribing the title or date has doubtless been a fruitful source of error.

Latin: Antwerp, 1490: recorded (without details) by Botfield, *Notes on Cathedral Libraries*, 1849, p. 179, as being in the Library of Hereford Cathedral. No such edition exists.

Flemish: Haarlem, 1486, and Delft, 1498: see Hain, *Repertorium*, 3962 & 3964, Campbell, *Ann. Typogr. Néerl.*, 1376 and 1377. These are really editions of the *Pilgrimage of Human Life*, an allegory by Guillaume de Deguileville, a totally different work.[2]

French: Paris, Vérard, s. d. Mentioned first by Du Verdier[3] as follows. "Bernard de Breitembag. Le chemin & voyage de la terre Saincte, composé en latin par Bernard de Breitenbag, & translaté en François

(1) A copy in Warsaw University, see Estreichera (K.), Bibliografia Polska, vol. XIII. Kraków, 1894, p. 330.

(2) See Röhricht & Meisner, 1880, pp. 574-5. "Sind en ganz Werk (Dat boeck van den pelgherim): vgl. M. van der Willigen in: De Nederl. Spectator, 1867, No. 20."

(3) La Bibliothèque, Lyon, T. Ancelin, 1585, pp. 115-116. The edition referred to might possibly be either of Regnault's (1517 or '22): they are both in type similar to that used for Vérard.

[impr. a Paris 4° par Antoine Verard sans datte. Iean de Hersin en a fait vne autre traduction." (Exact copy).

G. Boucher de la Richarderie[1] is also responsible for: "Voyages au vénérable tombeau de Jésus-Christ à Jérusalem . . par Echard Revwich . . Mayence (avec figures) 1541, fol." Nothing is known of this edition, and its authenticity may be judged by that of the others given at the same reference, viz., 1483 (Lat.), 1484 (French), and 1486 (Flemish), which are simply those of 1486, 1488 or 1489, and 1488, a mistake having been made in reading the date.

Lasor à Varea[2] mentions a German edition of Mainz 1488, and one in French, Paris 1496, 4to. He also gives the 1490 ed. of Speier to "Phil. Biken" as if he were the author, and not Breydenbach.

An Ulm edition 1496 is cited by Quatremère, *Mémoires Géographiques*, I. 181.

Adaptations of Text.

The first work founded on Breydenbach's narrative was that of Nicolas le Huen, who performed the same journey in 1487, and therefore adapted the original descriptions of the first part as the groundwork of his own book, adding his own remarks, and at the same time translating the whole work into French.[3]

The *Viazo da Venesia al sancto Jherusalem*, of Bologna, 1500, has been considered to be but a translation (in Italian) and adaptation of Breydenbach's text.[4] Actual comparison, however, shews very little resemblance except in the matter of some of the woodcuts found in the later editions in octavo, which cuts are evidently founded on those of Breydenbach.

In 1506, Sir Richard Guildford and the Prior of Giseburn started on the usual pilgrimage, their account being printed at London by Pynson in 1511, of which it is said: "Page after page . . indeed almost the whole of the descriptive part is a word for word translation of Breydenbach, and many of the more personal observations are lifted bodily from the same source."[5]

Richard Torkington, who made the pilgrimage in 1517, takes his descriptions from Guildford.[6]

In Sam. Purchas, *His Pilgrimes*, one finds the heading: "Mount Sinai, Oreb & the adjoyning parts of Arabia, described out of the foure Journals of Breydenbach, Baumgarten, Bellonius and Chr. Furer of Haimendorf"[7], but Breydenbach's original is unrecognisable.

(1) Bibl. Univ. des Voyages, III. (1828) p. 399.

(2) Universus Terrarum Orbis Scriptorum calamo delineatus, Patavii 1713. 2 vols.

(3) This is the first French edition of 1488, described under No. VIII.

(4) "Wie Franz Falk in der ersten Vereinsschrift der Gorres-Gesellschaft Koln 1879, 105, behauptet, ist dieser italienische Hauptpilgerfuhrer nichts weiter als eine Uebersetzung und Bearbeitung des Buches von Bernhard von Breitenbach." See Röhricht, *Bibl. Geog. Pal.*, 1890, pp. 158-9. See also present description pp. v, xxviii.

(5) *Information for Pilgrims unto the Holy Land*, ed. by E. Gordon Duff, 1893, introd. p. xi. [Of this book there were three editions, all by Wynkyn de Worde, viz., c. 1498, 1515, 1524, but only one copy of each now exists, the first being the one republished in facsimile in 1893, just referred to. For interesting details from the 1515 ed. see Dibdin, *Typ. Antiq.*, II. 395, and from the 1524 ed. in *Retrospective Review*, II. (1823), 324. From the extracts there given it is evident that Wm. Wey's Itineraries were drawn upon: cf. Archaeologia, XXI. 410-11].

(6) Duff, *op. cit.* (7) ed. Glasgow, VIII. (1905) p. 359.

The Illustrations.

These consist of panoramic views of the places visited, (the first executed of such a large size), figures of strange animals, studies of the costume of the inhabitants, and various Eastern alphabets. They were all drawn from Nature by the artist Erhard Reuwich of Utrecht, who accompanied Breydenbach on the Pilgrimage, as is clearly stated in the original text.

Felix Fabri also mentions him as follows: "Conduxit etiam pretio eruditum virum, Erhardum Rewich, subtilissimum pictorem, qui portus maris et civitates et terrae loca, et praecipue terram sanctam, et habitum gentium dictarum proprie figuravit, et figuras ad descriptiones aptavit."(1)

As before remarked, nothing more is known of this artist than what can be gathered from these two accounts of the pilgrimage.(2)

As has been remarked: "This is the first instance in which a single painter is definitely known to have undertaken the illustration of a printed book."(3)

The woodcutter, who is entitled to a great deal of the credit attached to these pictures, is unknown, unless it were Reuwich himself who cut them. The cuts of the Lubeck Bible of 1494 appear to be the nearest in similarity of style: cf. reproductions in Muther, *Deutsche Bücherillust.* 1884, plates 158-161.

The panoramic views are the first of their kind and are of the greatest importance, having been taken on the spot. They are distinguished from other woodcut views published in the XV. cent. by their air of truth as well as their liveliness, being full of groups of figures, some pursuing their everyday occupations. The views are undoubtedly authentic as well as artistic, and are valuable as giving an exact picture of these famous places as they appeared in 1483, and as the earliest printed representations known of them, which remark also applies to some of the smaller cuts, of which the most important is the Church of the Holy Sepulchre.

The following is a description of the cuts, of which either the originals or exact copies of them appear in all editions.

1. Frontispiece. This represents a richly dressed female standing on a pedestal and supporting the armorial escutcheons of the three principal pilgrims, above being interlacing foliage amid which children are playing.(4) This cut is the earliest known showing cross-hatching.(5) The design was

(1) Fabri, ed. Hassler, I. 329.

(2) One Corneille Reuwich (or Eewichsz) of Utrecht, a painter, and probably the son of Erhard, is mentioned by Siret (A.), *Dict. des Peintres*, 1883, II. 195: cited in the accounts (1488-9) of the church of S. Nicolas at Utrecht. (3) C. Dodgson, *Flemish & German Woodcuts*, I. pp. 225-6.

(4) "It has been suggested by Butsch ('Bücherornamentik,' I. 12) that the decoration of this frontispiece may have been derived from the late Gothic ornament of the western door of the ducal palace at Venice."—Campbell Dodgson, *Cat. Germ. & Flem. Woodcuts*, I. p. 226.

(5) The "woodcut is interesting, technically, for the unusual skill with which the woodcutter has preserved the freedom of the original drawing, and for the use of cross-hatching, which is remarkable at so early a date."—Dodgson, I. p. 226. Other early examples of cross-hatching are certain cuts in *Grant Vita Christi*, Lyon, 1487, see Claudin, *Hist. de l'Impr.*, III. 298-9: see also the Spanish cuts here described p. 36.

evidently adapted in the large cut on fol. 1 *vo.* of the Nuremberg Chronicle, 1493, as were several of the views also: see *infra.*

2. Venice: the most important in the book, from its appearance seems to have been taken from the spot where the church of S. Giorgio Maggiore now stands. It is very extensive, as may be judged by its size given at p. 3, probably taking in the whole of the City; the most striking objects naturally being the ill-fated Campanile and the Doges' Palace. The names of other buildings are given (in abbreviated form) on scrolls here and there as follows. Theloneñ: Conventus minorum: Granarium: Ecclesia sancti Marci: Ad SS. Johannem et Paulum maior Predicatorum conuentus: Ad S. Michaelem: Murianum: Citadel armamentarium: Commune hospitale: Cauusia: S. Helena: Portus inter duo castra: Portus S. Nicolai.(1)

The cut shews the state of the Piazza before the Procuratie Vecchie were erected in 1517 and before the Procuratie Nuove, which were converted into the Royal Palace. All the details of the front of the Ducal Palace are shewn, such as the colonnades completed about 1471, and the large window, the figures on which were probably executed by Ant. Rizzo about the same date.(2)

The earliest known representation of Venice in a printed book is a small and poor cut found in the *Fasciculus Temporum*, Venice, G. Walch, 1479, but it is reversed and inaccurate, having been probably copied from Ratdolt's slightly larger and more exact view, of which, however, no earlier impression is known than that in his edition of the *Fasciculus*, 1480, Nov. 24. It is pretty evident that it is Walch, and not Ratdolt, who is the plagiarist in this case, and that there was an earlier edition of the book by Ratdolt, which is now unknown. One cannot imagine Ratdolt, the producer of many fine books with magnificent and original borders and ornaments, having any need to counterfeit other people's work: besides, his cut is accurate enough, while the so-called original is reversed and has not so much detail. Compare Redgrave's *Ratdolt*, 1894, pp. 11-12, in which Ratdolt's cut is considered to be the counterfeit.

This view of Venice should be compared with that in J. P. Bergomensis, *Supplementum Chronicarum*, Venice 1490, and that in the Nuremberg Chronicle 1493, which both appear to have been founded on a small portion of the present panorama: that of 1490 however has the point of view moved slight to the left hand, and may therefore be from a different original.(3)

Others may be compared, as, the "colossal" view by Jacopo de Barbari,

(1) The view is reproduced at full length (but reduced to 15 × 2¾ inches) in Stirling Maxwell, *The Turks in 1533*, 1873, pp. 21-22.

(2) Compare modern views in Ongania, *Calle e Canali in Venezia*, 1891-3, pl. 20, 21, 27, 43, 79, 96. Alterations seem to have been made to the Campanile, the windows, the arcade, &c. With regard to the Lion, see Ruskin, *St. Mark's Rest*, 2nd ed. 1894, p. 22: "I found the sharp old wings represented faithfully in the woodcut of Venice in 1480 [? Breydenbach's], in the Correr Museum. Dürer, in 1500, draws the present wings .." A view (partly fanciful) from the *North* is found in Adelff, *Barbarossa*, Strassb. 1530, sig. K7 *vo.*

(3) See note on the view of Rome, p. 35. The view of Venice might be compared with that in Carpaccio's picture of the Lion of S. Mark, in the Doges' Palace, painted 1516.

finished in 1500, which shews various differences in detail[1]: that in Natalibus, *Catalogus Sanctorum*, Venet., Giunta, 1506, representing the translation of the relics of S. Lucia from the monastery of S. Gregory [?George] major to the church of S. Lucia, about 1150. These relics are mentioned by Breydenbach. That in Montalboddo Fracanzano, *Paesi nov. ritrov.*, Ven. 1517, &c.[2]: an early view of a different character is given in Bordone (B.), *l'Isole del Mondo*, Ven. 1528: that in Munster, *Cosmographia*, Bas. 1572, pp. 218-19, very poor and inexact.

It should be here mentioned that there is no ready way of distinguishing between the original blocks of Reuwich's views and the copies by Drach, except by the small difference of height. The originals, however, are executed with firmer and more flowing and distinct lines, the copies having been perhaps more hastily done, but at the same time very closely imitated. The clouds are heavier and the shading of trees more summarily executed in the copies. The point of difference most conveniently carried in the mind is that the two columns of the Piazzetta San Marco are, in the original, shaded horizontally, while in the copy the lines run obliquely. The portions of the view with the letterpress on the back are, of course, easily distinguishable by the size of type and the number of lines, particulars of which are here given with the descriptions of the editions.

3. Parenzo: in background are seen two little black figures, one an equestrian, the other on foot—both omitted in the 1502 copy, which is also coarser in execution. Cf. view in Braun & Hohenberg, *Theatre des Villes* (1574) II. 52, where "Bredebach" is mentioned.

4. Corfu shews what is probably the Pilgrims' galley in the fore-part. The top of the highest tower in the picture has five openings: only three are shewn in the 1502 copy. The entire view is reproduced by Essenwein, *Holzschn. zu Nürnb.*, pl. cx.

5. Modon has a fine figure of a ship, and shews "Unser Frauuen kloster" on an island in the fore-part of the picture. This island is probably that called Sapienza, mentioned on Dec. 16. Cf. view in Braun & Hohenberg, II. 52, and Beauvau, *Voyage*, 1619, p. 21. In the original cut the name scroll has two long tails: in Drach's copy there is but one.

6. Candia shews the "Conventus minorum," and a fortification at the entrance to the port. Cf. view in Braun & Hohenberg, II. 53. Drach's cut may be known by the lack of detail in the tower of the Convent church, *e.g.*, no tracery to the windows.

7. Rhodes shews the Pilgrims' galley with banner in fore-part bearing the Jerusalem cross, and, on the awning at back, probably the Lion of S. Mark. The other two banners probably represent Burgundy and Flanders, but are

[1] See reproduction of a portion in Lippmann, *Wood-Engraving in Italy*, pp. 128-9.
[2] Reproduced in Essling, *Livres à fig. Vénit.*, Nos. 1954-5 (p. 341).

reversed. The view clearly indicates the damage done by the Turks in 1480 to the stronghold of the Knights. Includes "Turris Sci. Nicolai" and a picture of shipbuilding or repairing. Drach's copy is known by its short, straight, close parallel lines indicating the distant sea: the original has the lines freer and of unequal thickness.

8. Jerusalem and the Holy Land. This, the last folding panorama, shews the Galley arrived at the Port of Jaffa or Joppa: a very graceful drawing of the boat. The view is very extensive, on the left hand being Damascus, and on the extreme right Cairo and Alexandria. The whole sheet is covered with xylographic inscriptions describing the numerous points of interest, some of which are as follows. Mount Sinai with the Shrine and Monastery of S. Katherine: the Pilgrims' way thither, the Red Sea, Mecca, the Pyramids, the so-called Pompey column, &c. The City of Jerusalem occupies the main part, giving views of all the objects of pilgrimage, such as the Temple of Solomon (*i.e.*, the Mosque of Omar), the Church of the Holy Sepulchre (from the same point of view as the larger one described below), the Hospital for pilgrims, Place of burial for pilgrims, the Cenaculum, the Golden Gate, and others more or less authentic as the Houses of Pilate, Caiaphas, Herod, S. John the Evangelist, the Virgin, S. Anne, places of martyrdom, &c. &c.[1] At foot of the view is the following inscription with regard to the respective merits of Indulgences to be had by visiting the various places depicted in the view:— Nota. q̄ꝺ vbicūq3 reperit duplex ‡ crux signata In eo loco est plenaria remissio om'i peccatorum. Vbi uero simpla + crux. Ibi est Indulgētia septēnis cum tottidem carenis.[2] Drach's copy of the cut is recognised by the title CIVITAS IHERVSALEM being considerably thickened at foot of each letter, forming wedges as it were.

Weill, (*La Presqu'ile du Sinai*, p. 282), speaks highly of Reuwich's map from a geographical point of view as follows:—"On se rend le mieux compte de l'intérêt que présent la carte de Rewich, lorsqu'on compare ses indications à celles que donnent, pour le nord de la mer Rouge et pour la Palestine, les nombreux planisphères que nous possédons de la deuxième moitié du XV^{e} Siècle. La misère de ces cartes générales dans le région qui nous intéresse, est extrême; elles ignorent non seulement Rewich, mais encore les belles *cartes catalanes* du

[1] Cf. Watson (Col. Sir C. M.), *The Traditional Sites on Sion*, in Palestine Explor. Fund, Quarterly Statement, 1910, pp. 196-220, in which is a table of places in Jerusalem mentioned by various pilgrims from A.D. 333 to Felix Fabri, 1483. Those shewn at the present day are practically the same as those given by Fabri, who is "the last pilgrim upon whom we have to rely, before the Turks, under Sultan Selim I, invaded Syria in 1517 and took possession of Jerusalem." No mention, however, is made of the important *views* in Breydenbach's book. Views of the City, of the Mosque of Omar, the Church, Pompey's Pillar, &c., taken in 1839, should be compared: see Roberts (D.), *The Holy Land*, 1842; *Egypt and Nubia*, 1846, where also are given views of the Convent of S. Katherine, &c. What purports to be the latter place is also represented in a cut in the *Viaggio da Venetia* (8vo. editions).

[2] The entire map is reproduced by Röhricht in Z.D.P.V. XXIV (1901) with all names thereon transcribed below: it should be compared with that of William Wey (Itineraries 1458 & 1462: also given by Röhricht, Z.D.P.V. XXVII) which is entirely fanciful.

siècle précédent, et régressent, en ce qui concerne la mer Rouge, jusqu'aux formes inexactes et grossières du Xe au XIIIe siècle, qui ignorent l'existence du golfe d'Akaba. C'est une chose vraiment extraordinaire, qu'il faille maintenant que nous attendions jusqu'après le milieu du XVIIe siècle pour voir les geographes découvrir à nouveau le bifurcation terminale de la mer Rouge."

With regard to Alexandria, the next view to appear is probably that in P. Belon du Mans, *Observations . . en Grece . . Egypte*, &c., Paris, 1553.

9. The Church of the Holy Sepulchre. This view is mentioned by Fabri as follows:—"Dominus Bernhardus de Braitenbach . . qui fuit comes meae secundae peregrinationis, in quo artificiali effigiatione fecit figuram dominici monumenti depingi, sicut et alia, ut patebit," &c.(1)

"If anyone wishes to see the form of this church [of the H.S.], let him look at the 'Pilgrimage' written by . . Lord Bernhard de Braitenbach . . where he will be able to see its image drawn clearly as if he were standing in the courtyard and beholding it with his eyes."(2)

Compare other views from the same point of vantage in Zuallardo, *Viaggio di Gerus.*, Roma 1587; Amico (Bern.), *Piante et Immagini de Sacri Edifizi di Terra Santa*, Flor. 1620 (& 1609); Fuerer (Chr.), *Itinerarium*, Nuremb. 1621, (the last two probably owing a good deal to Zuallardo); and modern ones, Lacroix, *Milit. & Relig. Life*, 1874, p. 106, and Journal R. Inst. Brit. Architects, 1910, p. 709.(3)

10-15. Figures of Saracens, Jews, Greeks, Syrians, Abyssinians and Turks. An appreciation of these cuts is thus given by G. Brunet:—"Les dessins de costumes sont d'une verité frappante: ils ne ressemblent en rien aux Orientaux de fantaisie que présentent les tableaux ou les manuscrits à miniatures antérieurs à Breydenbach: ils ont une originalité, un couleur locale que ne possèdent point les nombreux ouvrages publiés sur l'Orient pendant près de trois siècles et dans lesquels on ne rencontre guère que des souvenirs arrangés par la mode de chaque époque . . ."(4)

11-17. Alphabets: Arabic, Hebrew, Greek, Syriac, Coptic, Ethiopic and Armenian. The latter, however, did not appear in more than two editions (1st German and the Spanish). It must have been intended for the 1st Latin ed., but was probably delayed. Curiously it does not appear in Reuwich's Flemish ed. 1488, Ortuin's of 1489, nor in Drach's of 1490, (which each contain the original set of blocks) but seems to go direct from Mainz (1486) to Zaragoza (1498): see also note p. 16.

(1) Fabri, ed. Hassler, I. 329.

(2) Fabri, trans. Stewart, I. 427.

3) The latter contains a history and description of the Church, by G. Jeffery, pp. 709,750,803. See also Crawley-Boevey (A. W.), *Recent Opinions on the Site of Calvary*, in Palestine Explor. Fund Quarterly Statement, 1910.

(4) Nouv. Biogr. Gén. VII. (1855), 363-4.

The Arabic alphabet is believed to be the first specimen printed of that language: the same remark probably applies to some of the others.(1)

The earliest work entirely in the Arabic character is probably the Book of Hours printed at Fano, 12 Sept. 1514, by Gregorio de' Gregori: see Brunet, IV. 859, and facsimile in *Bibliofilia*, II. 132.

The first work in Hebrew with date is the commentary of Jarchi on the Pentateuch, printed in 1475 (Feb. 5) at Reggio: see M. Schwab, *Incunab. Orient.*, 1883, p. 28, and facsimile in *Bibliofilia*, II. 131: cf. B.M. Exhibition Guide, 1901, p. 93. The first Hebrew type appeared at Esslingen, 6 June, 1475, in Petr. Niger, printed by Conrad Fyner: facsimile in *Bibliofilia, ibid.* and Woolley Photos. 76.

Greek books were printed very early, the first entirely in the character, being the Lascaris of 1476, Jan. 30, by D. Paravisinus at Milan: see Proctor, *Printing of Greek*, 1900, p. 49. The indications of the pronunciation in the Breydenbach example are interesting.

Syriac type appeared in Ambrosius (Albonesi) (Th.), *Introductio in Chaldaicum linguam*, &c., Pavia 1539: facsimile in *Bibliofilia*, II. 133. Some of the other languages are Arabic, Coptic and Armenian, but those characters were written in, according to Larrivaz, *Notes sur les alphabets*, &c. A Syriac New Testament appeared in 1555 at Vienna.

Coptic type was used at Rome 1629 in the *Alphabetum coptum seu aegyptiacum*. In the Coptic alphabet there are usually 31 letters, but that in Breydenbach contains one more.(2)

The first Ethiopic book in its proper character is the Psalter edited by Jo. Potken, printed at Rome by M. Silber, 1513: see Schwab, p. 15.

An Armenian Bible was printed at Amsterdam 1666: see Pettigrew, *Biblioth. Sussex.*, II. p. 16: but Guill. Postel published a volume with the title: *Linguarum XII, characteribus differentium alphabetum introductio ac legendi modus: scilicet hebraice . . armenicae*, &c., Paris 1538, presumably with the Armenian in its own character. Breydenbach's cut omits the letter O.

18. The Holy Sepulchre: compare views in books referred to above (No. 9) and in Doubdan (I.), *Voyage de la Terre-Sainte*, Paris 1661, pl. p. 54.

19. Animals, with their names inscribed as follows: Seraffa, Cocodrillus, Capre de India, Vnicornus, Camelus, Salemandra, and a great ape, of which the name was unknown,(3) together with the statement that these animals were truly depicted as they were actually seen in the Holy Land. This can be

(1) "On croit que le voyage de Breydenbach est le plus ancien livre où l'on ait imprimé l'alphabet arabe: on y trouve cinq autres alphabets, plus ou moins défigurés, qui n'ont pas moins été copiés pendant près de deux siècles par tous les compilateurs de ce genre, et jusque dans la collection de Colletet, en 1660. .." Biogr. Universelle, V. (1843), p. 505.

(2) "In the Boheiric dialect there are 32." E. A. W. Budge, The Nile, 1910, p. 235.

(3) See pp. xvi, 4.

believed in regard to the figures of the Giraffe[1] and Dromedary, which are admirably drawn (and probably the earliest printed), but the Unicorn is of the usually accepted shape and the Crocodile, though very near, is not quite as one knows him now-a-days.

The original blocks of these cuts were used six times in successive editions, without any noticeable deterioration,[2] their last appearance being in the Spanish edition of 1498. At Mainz they were used in 1486 (twice) and 1488, then passing to Ortuin at Lyons 1489, they are back in Germany in 1490 (Speier, Drach), and finally go to Hurus at Zaragoza in 1498. Hurus probably retained them, for when Drach published his two other editions in 1502 and c. 1505 he was forced to have copies made of the cuts. Topie of Lyons in his only edition of 1488 had other copies made,—the views on metal, and the other cuts on wood,—probably not attempting to reproduce the elaborate frontispiece: if he did make a copy, no example is known. Sorg and Regnault in their editions did not venture on copying the large views, except in the case of the latter who gave a new version of that of Jerusalem only, but at the same time omitted the Figure Studies.

The small cut of the Holy Sepulchre was probably lost in transit between Lyons and Speier, for it does not appear in the 1490 edition printed at the latter place, nor in the final folio edition, viz., Zaragoza 1498.

Copies and Adaptations of Woodcuts.

The earliest edition of Breydenbach with close copies (on wood) of the folding views and other cuts was that of Peter Drach at Speier in 1502. They appear once again in the undated German edition c. 1505, which is, on that account, assigned to the same press. A few of the differences between the copies and originals are pointed out above at pp. xxii-xxiv.

Anton Sorg of Augsburg, however, had already made copies of the smaller cuts (omitting the large views) in his edition of 1488, Apl. 22. This was soon followed by the edition of Topie and Heremberg at Lyons 1488, Nov. 28, which has different copies of the smaller cuts; all the large views being imitated by engraving on metal plates. These are self-evident, and cannot be mistaken for the original woodcuts. All the inscriptions on these plates are copied from

(1) An early description of the Giraffe is given by Pierre Gilles (1490-1555), in Aldrovandus, *De Quadrup. Bisulc.*, 1642, p. 930, with a woodcut: one of the Dromedary is also given at p. 908. The Baboon (called "Cercopitheus Formae Rarae") is also represented in Aldrovandus, *De Quadr. Digit. Vivip.*, 1645, p. 249: this cut is evidently adapted from Breydenbach's, but is in reverse.

Reversed copies of the Giraffe, Baboon and Salamander are previously found in Gesner, *Hist. Animal. (Quadr. Vivip.)* Zurich 1551, pp. 160.970 and App. 27. Regarding the Baboon, the acknowledgment of the source of information is made: "ex Germanico quodam libro descriptionis Terrae Sanctae mutuati."

(2) As a matter of fact, the impressions are better in many respects in the 1498 edition than in the earlier ones; on account of heavier inking they shew more detail, the Spanish press-work being most excellent in every way.

the original cuts which have the names in the Latin form, with the exception of the Jerusalem view, which in the Lyons edition has had the names and legends translated into French. That in the scroll over the island in the Modon view is also translated: "Monast^{m}. s'cte marie," the original being in German (not Latin).

François Regnault in his two editions (1517 & 1522) adapted and altered the Jerusalem view, and of the other cuts copied only the alphabets, presumably direct from the 1488 Lyons edition.

Reuwich's cuts are also the basis of views in other books which are not editions of Breydenbach, but needless to say, the fact is never acknowledged. The most important of these works is the Nuremberg Chronicle of H. Schedel.[1] Amongst the many views of cities and other places therein, many of which are are quite authentic, the following are evidently copied from Breydenbach:

folio 1 *vo.* Frontispiece, see remarks p. xxi and reproduction, Essenwein, *Holzschn. zu Nürnb.*, 1875, pl. CXXXVIII.
26 Rhodes: from portion of the original by Reuwich.
29 *vo.* Mainz: from portion of Candia.
43-44. Venice: freely copied from a part of the original.
57-58. Rome: compare Spanish view of 1498, note p. 35.

For Jerusalem and the Church, the artist of the Chronicle seems to have drawn largely on his imagination.

Four of the large Breydenbach views, as well as the Church, were copied in small or adapted in the *Viazo da Venesia*[2] previously referred to; that of the Church front in that work (reproduced from a late edition) having since acquired the reputation of being the earliest picture of the building known, and published as such in more than one work of authority.

In Munster's *Cosmographia*, Basil. 1572, pp. 1173-4, the cut of the Church and one or two others appear to have been copied (and reversed) from the *Viazo da Venesia*. In several of the books with views cited above, Reuwich's picture of the church seems to have been used in copying.

In a cut of the Deposition from the Cross[3] found in the *Missale Romanum*, Venet., B. Stagnino, 1511, is given a distant view of Jerusalem with the Church, Solomon's Temple, &c., from a slightly different point of view. This may also have been copied from Breydenbach.

The Alphabets were copied in books as late as 1660, according to note

(1) Libri Cronicarum cum figuris et ymaginibus ab inicio mundi. Nuremberg, A. Koberger, 1493.

(2) See reproductions from the 1518, 1520 and 1524 editions in Essling, *Livres à fig. Vénit.* II. 2. pp. 353-4,7. These include the animals, the ape now receiving the name of "Babuin." The cuts in the original fol. edition of 1500 have no resemblance to the later editions in 8vo., nor to the Breydenbach. The only cut which seems to be at all truthful is that of the church of the Holy Sepulchre, and that seems to have been drawn from *descriptions* and not from the actual building. Another cut in the 1500 edition is that of the "Gyraffola," but though near to Nature, does not approach Reuwich's cut in truth.

(3) See reproduction in Ongania, *L'Arte della Stampa*, 1894, II. p. 64.

at p. xxvi above. The Animals also provided illustrations for standard works on Natural History down to 1645 at least; see note p. xxvii above.

The possibility of a large cut of Turks in Caoursin, Ulm 1496, having been based on a similar cut in Breydenbach is remarked at p. 13.

Even the eminent painter Carpaccio recognised the merit of Reuwich's figure studies, for three figures from the Breydenbach are introduced into his painting of the Triumph of S. George,[1] viz., the two centre figures (woman and man) in the cut of Saracens, and the right hand figure in the cut of Abyssinians. Solomon's Temple and the Church Tower also form part of the background, and should be compared with Breydenbach.

The most noteworthy instance of plagiarism from Reuwich's cuts, (hitherto unnoticed, so far as the present writer knows) is that in the famous letter of Christopher Columbus[2] translated in 1493. The Basle edition of 1494 has four woodcuts, the first and last of which contain figures of ships, generally considered to be, as is natural, virtually authentic pictures of the Admiral's own vessels. It is obvious, however, on comparison with the figures in the Breydenbach views, that the first Columbus cut is directly copied (and reduced) from the Pilgrims' vessel seen in the view of Rhodes; and the fourth cut, from that in the Modon view. Both are reversed in copying as regards left and right, but the details are the same, even (in the case of the first cut) down to the Lion of Venice on the awning, and the two flags at stern, which are now turned towards the head of the vessel so as save space laterally. The Jerusalem cross at the head, the copyist had sense enough to omit: even the cattle in the pens are retained.

One naturally wonders if Ferdinand Columbus had ever noticed that these particular cuts in his copy of the Spanish Breydenbach[3] had supplied the bases of the pictures in his distinguished father's book.

Details of Printing, &c.

The three editions probably prepared under the supervision of Breydenbach, *i.e.*, the first Latin 1486, the first German 1486, and that in Flemish, 1488, have colophons which clearly state that they were printed at Mainz by Erhard Reuwich (the illustrator of the work). It has been thought, in consequence of the similarity or identity of the types with those used by Schoeffer, that he

(1) One of a series painted between 1502-11 for the chapel of S. Giorgio dei Schiavoni, Venice, where they are still preserved. The original drawing for the picture mentioned above is preserved in the Uffizi, Florence.

(2) Epistola de insulis nuper repertis; describing the first voyage to America, a very rare book of which a few editions are known, mostly undated: one dated Rome 1493: also printed with Car. Verardus, *In laudem Ferdinandi Hispaniarum regis, Bethicae & regni Granatae obsidio*, &c. [Basle. J. Bergmann] 1494.

Since the above was in type, Mr. Seymour de Ricci has kindly pointed out that "the same reference occurs with full details in Henry Harrisse, 'Christophe Colomb et les Académiciens espagnols,' Paris, 1894, 12mo., p. 88."

(3) See p. 38 present description for Ferdinand's copy.

was the actual printer, Reuwich's name appearing as that of a publisher. The statement, however, appears in the German edition that the printing was actually executed in the house of Reuwich: "und die truckerey yn synem huss volfüret."(1) No other books, however, are known with the name of Reuwich in the colophon, so that the assumption is, if he actually printed the Breydenbachs himself, he probably borrowed the type for the time being.

The only edition without colophon is No. VI, which, although the type is similar to that in the originals, we believe to have been printed by P. Drach at Speier, and not earlier than 1505, for reasons given at p. 15.(2)

It is to be presumed that the paper used in several of the editions was manufactured especially for this work, judging by the various emblems represented in the watermarks, such as the Jerusalem and other crosses, the Calvary,(3) the head of Christ (?), &c.(4)

Regarding the collation of each edition: two of which were printed without quire signatures, folio numbers or catchwords. In the following descriptions it has been considered more reasonable in those cases to count in *every* leaf of the folding views as if part of the letterpress, whether certain portions of these cuts have text on the backs or not, as in this way a certain uniformity is retained throughout with regard to all editions. The alternative is to count in only those portions of the views which have letterpress on the backs as integral portions of the book, but in that case one cannot readily remember, in the case of an imperfect copy, how many pages of letterpress the missing portions of the views represent; for instance, in the first Latin edition there are 9 letterpress pages printed thus, and in the first German edition there are as many as 12, (excluding in both cases the view of Jerusalem which has only two woodcuts on back).

With regard to the other editions there is not the same difficulty in referring to certain pages, for they all bear quire signatures, mostly *including* the views, but usually omitting that of Jerusalem in the quire-alphabet. In one case, however, (Flemish edition, 1488) the Jerusalem view is reckoned in as a whole quire of the book,—sheet "g," (6 leaves), and also bears two pages of letterpress on back.

As a rule it is more convenient to consider this view as a plate *hors texte*, as in the other editions there is no letterpress thereon, and it has no fixed or determinate place in the volume. Usually it is placed before Part II. where

(1) See p. 10. Also retained, presumably by oversight, in the German edition here assigned to P. Drach, c. 1505: see p. 15.

(2) It may be noted that the Mainz Missal, by the authority of Abp. Berthold, was printed in 148[4?] by Schoeffer, and in 1497, Sept. 4, by Drach.

(3) This may represent the *montes gaudii* or *monts de joie* built up with stones by pilgrims at certain places.

(4) It is very difficult to be certain of the identity of paper in any two copies of the same or different editions, even if they have the same device for watermark, for it must be borne in mind that the same device appears in paper evidently made in different moulds, and in consequence the details of the device vary in shape.

the Pilgrimage to S. Katherine's commences, or at the end of same; sometimes before the Description of the Holy Land, in which case it interferes with the sequence of the text. If this view were counted in with the letterpress like the other views, (which have fixed places in the volume) the folio numbers assigned to it would vary according to the position in which it happened to be placed in the copy.

In one edition with quire-signatures (German, undated), none of the views has one assigned to it, but it is obvious by the letterpress on backs where the first six views should be placed. The place of the copper-plate views in the edition of Lyons 1488 is determined by the mention of them in text; they naturally have no signature. The Spanish edition is exceptional in having folio numbers added to parts of the views, but no signatures, so that, as will be seen, there is much diversity in the arrangement of the technical details, no two editions exactly agreeing.

For convenience of reference the different sections in the following descriptions are indicated by the first line of each commencing a quarter of an inch to the left of the main paragraph: each description being thus divided:— (1) Compressed title and date. (2) Exact transcription of the principal headings and divisions of the original text. (3) Type, signatures, cuts, binding briefly mentioned. (4) The Edition. (5) Bibliographical references. (6) Running description of contents. (7) Description of woodcuts. (8) Details of type, paper, &c. (9) Collation.

All the editions are described from the copies in the Library of Mr. C. Fairfax Murray: to whom, also, the present compiler is indebted for the note on Carpaccio.

H. W. D.

SYNOPSIS OF THE EDITIONS WITH WOODCUTS, HERE DESCRIBED.

Order in Descriptions.	*Language*	*Year*	*Month*	*Place*	*Printer*	*Illustrations*	*Order of date*
I	Latin	1486	Feb. 11	Mainz	Reuwich	originals	1
II	„	1490	July 29	Speier	Drach	originals	7
III	„	1502	Nov. 24	„	„	copies C	9
IV	German	1486	June 21	Mainz	Reuwich	originals	2
V	„	1488	Apl. 22	Augsburg	Sorg	copies A	3
VI	„	[c. 1505]	—	[Speier]	[Drach]	copies C	10
VII	Flemish	1488	May 24	Mainz	Reuwich	originals	4
VIII	French (N. le Huen)	1488	Nov. 28	Lyons	Topie and Heremberg	copies B	5
IX	„	1517	Oct. 12	Paris	Higman for Regnault	copies D	11
X	„	1522(-3)	Mar. 22	„	for Regnault	copies D	12
XI	French (J. de Hersin)	1489(-90)	Feb. 18	[Lyons]	[Ortuin]	originals	6
XII	Spanish	1498	Jan. 16	Zaragoza	P. Hurus	originals	8

DESCRIPTION OF THE EDITIONS.

I

BREYDENBACH (Bernhard von). Peregrinationes in Terram Sanctam. Mainz, E. Reuwich, 11 Feb. 1486

F.1a: [*blank*] *F.1b:* [*full-page woodcut*] *F.2a* (*dedication*): (R)Euerendissimo in x'po patri et dño dño | Bertholdo sancte Magūtiñ. sedis Archi | episcopo Sacri Romani Imperii per | germaniā Archicancellario ac principi | electori dño suo gratiosissimo Bernhar | dus de Breydenbach dicte ecclesie Ma- | guntineñ. decanus simul et camerarius | obedientiam promptam et deuotā. | . . *F.3b* (*Table*): Continentiam huius operis subiecta monstrabunt. | *F.4b* (*large type*): Prefatio in opus transmarine perə- [*sic*] | grinationis ad venerandū et glorio- | sum sepulcrū dominicū in Iherusalē | . . *F.8a:* Sequitur inicium huius peregrinationis a solo | natali vsq3 venecias. | *F.69a:* In secundā partem prime huius partis principalis de moribus | ritibus et erroribus eoꝝ qui sanctā inhabitāt terrā p'fatiūcula incipit. | *F.112a* (*line* 13): Prima huius operis pars finit | *F.112b* (*large type*): In secundā peregrinationē ab Ierusalem | per solitudinē in montem Synai ad sanctam | Katherinam p'fatio cōmendaticia incipit fe- | liciter. | [Q]Uisquis veteris instrumenti sa- | cras legit historias . . *F.142b:* Secunde peregrinationis ad diuam virginem et martirem | Katherinam in montem Synai processus Finit feliciter. | *F.143a:* Iste sunt jnsule a venecijs vsq3 Rodum. | *F.144a:* Sequūtur quedam cōmunia vocabula de ydiomate sarracenico in | latinum translata. | *F.145a:* In sequentes historias p'fatiūcula incipit feliciter. | *F.157b* (*Colophon*): Sanctarū peregrinationū in montem Syon ad venerandū xp'i se | pulcrū in Ierūsalem. atq3 in montē Synai ad diuā virginē et matirē [*sic*] | Katherinā opusculum hoc cōtentiuū [*sic*] p' Erhardū reūwich de Traiecto | inferiori impressum In ciuitate Moguntina Anno salutis. M.cccc. | lxxxvj. die. xi. Februarij Finit feliter. [*sic*] | [*device below*]

Handsome German gothic type, 42-44 long lines to a page, some headings in much larger type (10 ll. = 72 mm.), without signatures or foliation, woodcut views and other illustrations, blank spaces provided for initials which have been supplied in red or blue by a contemporary hand. Fol., leaves meas. $11\frac{9}{4} \times 8\frac{3}{8}$, *18th cent. French mottled calf gilt, m. e.*

FIRST EDITION.

Hain, *Repertorium* *3956; Copinger, *Supplement* I. p. 126; Pellechet, *Incunables* 2979 (Bib. Nat. copy lacks fol. 1); Proctor, *Index* 156; Pollard, *Cat. Brit. Mus.* I. p. 43, IB. 331. Muther, *Deutsche Bücherillust.* 639; Dibdin, *Bibl. Spencer.* III. pp. 216-228, with 8 reproductions (inexact and partial): that copy lacked the first leaf. Rylands Catalogue (1899) I. Moser (*Serapeum*, III.) No. 1, describes the copy in the Kgl. Oeff. Bibl. Stuttgart, which lacks two views and one leaf. Schaab, *Gesch. der Erfind. der Buchdruckerkunst*, 1830, I. 529-34. Voullième, No. 1564, states that the Kgl. Bibl. Berlin copy lacks the 1st leaf. Van Praet, *Livres sur vélin, Bibl. du Roi*, V. pp. 150-1. Burger, *Monumenta Typogr.*, pl. 18, gives a reproduction of fol. 66 *vo.*

The first page is blank, on the verso being the fine full-page woodcut described below. On next page commences the Dedication of Breydenbach to Bertholdus [de Henneberg], archbishop-elector of Mainz, with the arms of the latter introduced into the initial R. This dedication ends on fol. 3 recto, on verso beginning the Contents with the Itinerary from Venice to Jerusalem. This ends on recto of fol. 4, on verso commencing the Preface occupying 7 pages.

The passage referring to the artist Erhard Reuwich and the origin of the book begins on the 7th leaf, line 4 from foot, as follows (copied *literatim*): "Porro quo hanc meam p'fectionē [profectionem] siūe (vt aiūt) | reysam. vtilem nō solūm michi sed et alijs fidelibus facerem. et maxi- | me generoso 4 clarorūue hominū animos in eam ip'am magis magisq3 | cōmouerem. operam nauaui q3 exactam. vt inter peregrinandū me de ‖ *(verso):* omnibūs que scitu necessaria diguaq3 [*sic*] essent cognitū facerem certiorem | studiose singula p'scrutando. nec vllis parcendo expensis. Huius rei | gratia ingeniosum et eruditū pictorem Erhardū sc3 rewich de traiecto | inferiori op'e preciū duxi mecū assumere vti et feci. qui a veneciano por | tu et deinceps potiorū ciūitatū. quibus terre pelagiq3 transitū applica- | re oportet. p'sertim sacro 4 in terra sancta loco 4 dispositiones. situs et fi | guras. quoad magis proprie fieri posset. artificiose effigiaret. transfer- | retq3 in cartam opus visu pulcrū et delectabile. cui declaratorias notu | las. vel latinas. vel vulgares feci per quendā aliū doctū virū ad vo- | tum meū apponi. Quod quidem p'fectum opus. impressorie artis āminculo cūctis habere volentibus cōmunicandū. vtinā. inten | to optatoq3 haud vacuū fructu euadat. | "

The other reference to Reuwich is in the 2nd part, fol. 116 *vo.* "Cum hiis erat inter ceteros eorum familiares pictor ille artificiosus et | subtilis Erhardus rewich de Traiecto inferiori qui omnia loca in hoc | opere depicta docta manu effigiauit | " This is the same in the other Latin editions of 1490 and 1502, but varies in the German and Flemish editions (q.v.), having a statement added regarding the actual printing of the book.

On fol. 8 begins the Account itself, the three companions starting from Oppenheim on S. Mark's day [Apl. 25] 1483. "De forma contractus cū patrono galee." commences on same page and ends on fol. 9 verso: then follows the List of Relics at Venice, of those at Padua, and the "Oratio commendaticia ciuitatis et dominationis veneciarum," ending fol. 12 verso. Then the Journal, partly printed on the backs of the large Views: this ends on the verso of the 49th leaf, counting each leaf of the Views. Then on the 50th, "Compendiosa terre sancte descriptio. et singulo 4 locorum quorum habet nomina sequens pictura." This ends on the 64th leaf verso and is followed by a blank *page* (fol. 65 recto). On verso begins "De montibus Israhel." Fol. 69: "De moribus ritibus et erroribus" of the inhabitants of the Holy Land, cap. 1 being "De ortu et origine Machometi"; cap. 5: "De articulis in alkorano seu lege machometica cōtentis": descriptions of the Saracens, the Jews (with a money table shewing their extortionate usury), Greeks and Syrians: then the principal heresies, viz., Jacobites [Copts], Nestorians, Armenians, Georgians, Abyssinians (or "Indians"), and Maronites. Fol. 100 *vo.*: "De causis varietatis errorū et sectarū multiplicium." Fol. 102: "De Latinis qui sunt in Jerusalem"; on verso commencing, "luctuosa oratio sup' desolatione terre sancte." and other laments on the state of the country. Fol. 110 *vo.* (at foot): "Sequitur visio quedam horribilis. ostensa karolo qūondā Imperatori qui caluus cognominabatur et quartus post karolum magnū Imperium gubernauit .." *i.e.*, a recital by Charles the Bald in the first person, taken from Vincent of Beauvais according to the Contents (see fol. 4 recto): this terminating the first part of the book—on fol. 112.

Then on verso of fol. 112 commences (with 18 lines of large missal type) the account of the pilgrimage made to the Shrine of S. Katherine on Mount Sinai. On fol. 115 *vo.* are the terms of the contract, followed by a list of the party, including the famous Felix Fabri "multa expertus." This part of the Journey commenced on 24 Aug. [1483]: the return from Mount Sinai towards Cairo being made 27 Sept. (fol. 123). Fol. 131 *vo.*: "De transitu ex Chayro per Nylum versus Alexandrium." The Voyage finishes on Jan. 8 [1484] when Venice is sighted (fol. 142 *vo.*) Then follows a large folding view of Jerusalem and the Holy Land, with a small view of the Holy Sepulchre and a full-page cut of animals on two blank pages of the back of same. Then on next page, "Iste sunt insule a veneciis usq3 Rodum," *i.e.*, an itinerary with distances: ending on verso. Then on next two pages a Vocabulary of "Saracen" words with Latin equivalents.

On fol. 145 (not counting the View of Jerusalem), begins a History of the Siege of Constantinople in 1482, the capture of Nigroponte and the Siege of Rhodes, ending "De captione ciuitatis ydruntine" [Otranto] on fol. 156 *vo.*; followed by a recipe from Hali *medicus* for sea-sickness, and another "De cautela contra pediculos ac pulices et muscas in mari," not one of the least

troubles that pilgrims were subject to: (also referred to in the Hortus Sanitatis, *Animals* c. 119, and the anonymous Voyage de Hierusalem made in 1480): then the colophon and device on verso of fol. 157.

The date of composition is given on fol. 102 *vo.*, *line* 21 ("luctuosa oratio"): .. ad annū incarnati ver | bi nūc currentē videlicit. M.cccc.lxxxv. The same date also occurs on fol. 83 *vo.*, *line* 30: in hodiernum tempus currente scz anno dñi | Millesimoquadringentesimo octuagesimoquinto .. These dates are retained in the other Latin editions.

The sizes of the large folding woodcut views (described at pp. xxi-xxiv) are as follows:—

1	CIVITAS VENECIARV̄	$64\frac{1}{2}$ × $10\frac{1}{2}$	inches:	in 4 sections:	equivalent to 8 leaves of book.
2	PARENS	$15\frac{3}{4}$ × $10\frac{1}{2}$	,,	1	,,	,,	2	,,
3	CORFVN	16 × 10	,,	1	,,	,,	2	,,
4	MODON	$31\frac{3}{4}$ × $10\frac{3}{4}$	,,	2	,,	,,	4	,,
5	CANDIA	$31\frac{1}{4}$ × 10	,,	2	,,	,,	4	,,
6	RODIS	$32\frac{1}{4}$ × $10\frac{1}{2}$	,,	2	,,	,,	4	,,
7	CIVITAS IHERVSALEM	50 × $10\frac{3}{4}$	,,	3	,,	,,	6	,,

(These measurements are those of the block, excluding blank margins, and are as accurate as possible, but all copies are bound to vary from each other more or less, according to the amount of use to which they have been subject, the stretching of the paper, &c.)

Certain pages of the text are printed on the otherwise blank backs of the views as follows:—

		No. of pages.	*No. of lines.*	*Commencing.*
1	Venice	1	2 + 29	Sequitur d[e]scriptio processus .. ex vene- | *last line:* .. cuimus Parentino. |
2	Parenzo	2	25	Est aūt parentiū ciuitas ..
			41	Die quarta mensis Iunii ..
3	Corfu	2	39	De Zara ciuitate ..
			22	Tandem filius suus ..
4	Modon	1	38	[D]Ie quintadecima mensis Iunii ..
5	Candia	1	25	De Candia ..
6	Rhodes	2	44	[D]Ie. xvi. mensis Iunii ..
			44	olim extructa. ..
7	Jerusalem	2		Woodcut of Holy Sepulchre.
				Woodcut of Animals.

In the present example Drach's copy of 1502 is substituted for the original impression of the Venice view: the measurements however are those of the original of 1486.

The other woodcuts in the volume are as follows. That on the verso of first leaf (recto blank) occupies the entire page and consists of a female figure representing the city of Mainz (?) [obviously not S. Katherine as stated elsewhere], supporting three shields bearing the arms of the three companions: Bernhardus de Breidenbach, Johannes Comes in Solms et dominus in Mintzenberg, Philippus de Bicken miles, as indicated by the inscribed scrolls. The upper part is occupied by children playing amid foliage. This cut is considered to be the earliest with cross-hatching used in the execution.

On the opposite page is the "rustic" initial R with the arms of the archbishop of Mainz. It is to be remarked that the archbishop's personal arms (Henneberg) occupy the first and fourth quarters.

On the verso of 41st leaf is the large cut of the Church of the Holy Sepulchre, inscribed: Hec est dispositio et figura templi dñici sepulchri. ab extra: and below: Ante . templū . sepulchri . dñi . locat9 . ē . lapis . iste . sup'. quo . xp9 . cruce3 . bainlās[*sic*] . ceci . dit ☞ .

Further on are five oblong cuts of figures representing the different nationalities as mentioned above, viz., Saracens (with veiled woman having a kind of cage enclosing her face), a Jew and his debtor, Greeks, including a monk, Syrians, Abyssinians, including a priest. Besides these are examples of alphabets, giving the native characters and their pronunciation, viz., Arabic (considered to be the first one printed: probably the same with most of the others), Hebrew, Greek, Syriac, Coptic, and Ethiopic. Spaces of similar size are provided probably for other cuts, but they were never printed. These would be the Jacobites, Nestorians, Armenians, Georgians, Maronites. The description of the Armenians terminates with the following words: "Est aut' hec eo 2ℓ littera q' hic infra annotat'." which indicate that this particular alphabet was intended to be cut, but it did not actually appear until four months later (German edition 1486).

On the 6th leaf after the Jerusalem view is another figure study—of "genetzer turci," *i.e.*,

eight Janissaries on horseback, some playing musical instruments. The Tartar origin of one the figures is admirably expressed.

Figures.	*Alphabets.*	*folios.*	*Figures.*	*Alphabets.*	*folios.*
Saracens	Arabic	88	—	Syriac	93
Jews	—	88 *vo.*	—	Coptic	94
—	Hebrew	90	Abyssinians	—	96 *vo.*
Greeks	—	90 *vo.*	—	Ethiopic	97
—	Greek	92	Turks	—	148
Syrians	—	92 *vo.*			

On the back of the Jerusalem view are two other cuts, viz., a small view of the Holy Sepulchre itself, inscribed: Forma et dispositio dominici sepulchri: the other a full-page cut of animals, Seraffa (giraffe), Cocodrillus, Capre de India, Vnicornus, Camelus, Salemandra and a great ape, below which is "Non constat de nōie [nomine]" cut on the block. Below these is the line in type, "Hec animalia sunt veraciter depicta sicut vidimus in terra sancta." If the view were taken out and laid face downwards the cut of Animals would be seen to occupy the first page, and that of the Sepulchre the second.

A space on fol. 46 *vo.* is provided, perhaps for a view of Bethelehem, but this is unknown.

On the last page of the book is a pretty device of a woman (?in oriental dress) holding a shield with the Henneberg arms.

Except for a small woodcut initial on fol. 4 verso, the initial letters are all supplied in red or blue by a contemporary hand.

The four pages in centre of last sheet are several lines short of the usual number, containing only 39, 35, 35, 39 respectively, instead of 43. This discrepancy is caused merely by a miscalculation of the printer in finishing the book—no part of text is missing.

At foot of 2nd leaf is faintly written: "Stephanus Baluzius Tutelensis," *i.e.*, the historian Etienne Baluze, born at Tulle 1630: librarian to Colbert 1667: died Paris 1718.

According to Vapereau 45 of his works were printed, and that "Les livres de sa riche bibliothèque furent vendus en détail; les manuscrits, au nombre de quinze cents, furent acquis pour la Bibliothèque royale": see also P. Paris, *MSS. de la Bibl. du Roy, passim.*

This volume is No. 707 in *Bibliotheca Baluziana*, Paris, 1719, I. p. 45, and afterwards belonged to the distinguished collector Rev. Michael Wodhull (1740-1816) who purchased it from the bookseller Payne in 1783, Nov. 20: according to Wodhull's autograph note it was formerly the Rev. Mr. Crofts' (whose library was sold in 1783—a 42 days' sale). In margins there are a few MS. notes in an early hand.

It is useful to note that three kinds of paper were used in this edition, the distance between the chain-lines (upright water-marks) being as follows:—(1) 38-39 mm.; (2) 35 mm.; (3) 27-28 mm. They appear to be mixed, but No. 2 predominates. In the first two quires No. 1 is used for the frontispiece (a1) and corresponding leaf (a6), while No. 2 appears for b3 & 4 (centre) and No. 3 for a2-5, b1, 2, 5, 6. The watermark-device is a bull's head with Tau cross in three sizes, measuring altogether about 56, 62 and 70 mm. in height.

Proctor (*Index*, p. 35) remarks that possibly Schöffer was the printer of the books bearing Reuwich's name, pointing out that the latter's types 1 & 2 are the same as Schöffer's types 8 & 7: (see note to 1st German edition p. 10 and to Flemish edition p. 18).

Collation:—There are no printed signatures, but the quires can be traced by the sewing as follows: [a b6; c8 (Venice); d2 (Parenzo); e2 (Corfu); f4 (Modon); g4 (Candia); h4 (Rhodes); i-u8, x10, y z8, last blank] = 158 leaves, unnumbered + view of Holy Land 6 ll. Total number of single leaves including extensions of views, 164. Compare collations given by Pellechet and Pollard as above. The last blank leaf is lacking in the present copy.

There is no foliation, but in the above description the Views, with their extensions, are counted in as though they were leaves of letterpress, as follows: Venice, ff. 13-20; Parenzo, 21-22; Corfu, 23-24; Modon, 25-28; Candia, 29-32; Rhodes, 33-36. The Jerusalem view is placed between ff. 142-3.

II

BREYDENBACH (B. von). Peregrinationes in Terram Sanctam. Speier, Peter Drach, 29 July, 1490

Sig. [a 1]: [*blank*] *Sig.* [a 1 *vo.*]: [*full-page woodcut as before*] *Sig.* a 2: (R)Euerendissimo in christo patri et dño dño Ber- | tholdo sancte Maguntiñ. sedis Archiepiscopo | Sacri Rhomani Imperij per germaniã Archi | cancellario ac principi electori dño suo gratiosis- | simo. Bernardus de Breydenbach dicte ecclesie | Maguntineñ. decanus . . *Sig.* a 3 (*line* 5): Continentiam huius operis subiecta monstrabunt. | *Sig.* a 3 *vo.* (*line* 25, *large type*): Prefatio in opus transmarine peregri- | nationis ad venerandum et gloriosum se- | pulchrum dominicum in Hierusalem . . *Sig.* a 6 (*line* 14): Sequitur initium huius peregrinationis a solo | natali vsq3 venetias. | *Sig.* g 6: In secundam partem prime huius partis principalis de moribus ritibus et errori | bus eoꝝ qui sanctã inhabitãt terrã p'faciuncula incipit. | *Sig.* l 3 (*line* 28): Prima huius operis pars finit. | (*large type*): In secundam peregrinationẽ ab Hieru | salem per solitudinẽ in montem Synai ad | sanctam Catherinam p'fatio cõmendatitia | incipit feliciter. | *Sig.* n 7 *vo.* (*line* 29): Secunde peregrinationis ad diuam virginem ꝛ martyrem katherinam | in montem Synai processus Finit feliciter. | *Sig.* n 8: Iste sunt Insule a venetijs vsq3 Rodum. | *Sig.* p 1: Sequuntur quedam cõmunia vocabula de ideonmate [*sic*] sarracenico in latinum | translata. | *Sig.* p 1 *vo.* (*line* 29): In sequentes historias prefatiuncula incipit felicitet. | *Sig.* p 10 (*colophon*): Sanctarum peregrinationũ in montem Syon, ad venerandũ christi sepulchrum | in Hierusalem. atq3 in montem Synai ad diuam virginem et martyrẽ Katherinam o- | pusculũ hoc cõtentiuum per Petrum drach ciuem Spirensem impressum Anno salu- | tis nostre M.cccc.xc. die. xxix. Julii finit feliciter. | [*verso blank*]

Gothic type, 52 long lines to a page, some headings in a much larger type, with signatures, but no foliation; woodcut views and other illustrations, blank spaces provided for initials. Folio, leaves measuring 11⅝ × 8 inches, *18th Cent. crimson morocco, gilt, style of Derome, g. e.*

SECOND LATIN EDITION, the first by Drach: with the original Mainz woodcuts.

Hain, *Repert.* *3957: Copinger, *Suppl.* I. p. 127: Pellechet, *Incunables* 2980, cites three copies, two of which are in the Bibl. Nat.; the other at Besançon is imperfect. Dutuit, Cat., 1889, No. 599. Not in Proctor's *Index*, therefore no copy in British Museum or Bodleian. The Spencer copy (see Dibdin, IV. p. 459) "appears to be considerably imperfect," wanting three of the views and other leaves. Rylands Catalogue (1899) I. Muther, *Deutsche Bücherillust.*, No. 756. Voullième, No. 2020 (at Berlin). A good copy is also in the library of Mr. C. W. Dyson Perrins.

The present copy was purchased by the Rev. M. Wodhull at "Leigh's auction," May 22, 1789.

The first page is blank, the full-page cut as before being on the verso. Dedication on next page (a 2), followed by the Contents, Preface, &c., the Text commencing on a 6. The Views extend from b 1 to end of d. The section on Manners and Customs begins on g 6 and ends with the Vision on l 3. The second part (Pilgrimage to S. Katherine's) commences on same page and ends on sig. n 7 *vo.* On n 8 the Itinerary, then on next leaf in this copy (sig. p 1) the Vocabulary; the History of the Sieges commencing on the verso of same leaf and continuing to the end on sig. p 10: verso blank. The two recipes from Hali are retained, but omitted in some other editions. Reuwich's name is mentioned as before, on a 5 *vo.* and l 5 *vo.*

The woodcut frontispiece is the same as in the 1st Latin edition by Reuwich; likewise the initial R with arms. The blocks of the folding views being the same as before, the measurements agree with the list given above, p. 3.

The pages of type, printed on the otherwise blank backs of the views, are as follows:—

		No. of pages.	*No. of lines.*	*Sigs.*	*Commencing.*
1	Venice	2	49	b	venetiano duce et senatu .. causam |
			2 + 25	—	Sequitur descriptio processus .. in ter |
2	Parenzo	2	21 + 1	c	Est autem Parentium .. sub domi |
			36	—	[D]ie quarta .. hora |
3	Corfu	2	34	cij	De Zara ciuitate .. appel |
			14 + 5	—	Tandem filius .. Neapoli- |
4	Modon	1	33	ciij	[D]Ie quintadecima .. Corfunam |
5	Candia	1	1 + 21	di	De Candia .. *2nd line ends:* .. Cretam siue |
6	Rhodes	2	50	dij	[D]Ie. xvi. mensis Iunij .. satis cur |
			39	—	ciclum vocant .. circumitu[*sic*] |
7	Jerusalem	1	Woodcut of Animals.		

The cut of the Animals appears on the first page of the blank back of the last view, but the Sepulchre cut has been omitted.

It must be remarked that Drach's edition of 1502 is a close imitation of the present one of 1490, the same type (No. 13) being used, but before 1502 the original cuts used in the present edition had passed from Drach's hands into those of P. Hurus of Saragossa, who employed them in his edition of 1498 (see No. XII). Drach, therefore, when printing his 2nd edition was forced to use *copies* of the originals, which may be identified by the particulars given at p. xxiii. The close resemblance of the two editions suggests the possibility of cuts from one edition being used to complete copies of the other, but this may be readily tested, apart from the examination of the cuts themselves, by the simple measurement of the width of the type column, which in the 1490 edition measures 127 mm. or 5 inches across, and in the 1502 edition as much as 150 mm. or $5\frac{7}{8}$ inches.

On a3 *vo.* are six lines of large gothic type, and on l3, five lines of the same, measuring 36 mm. to five lines.

The large cut of the Church of the Holy Sepulchre is found on e3 *vo.* of the present edition. The figures and alphabets occur as follows:—

Figures.	*Alphabets.*	*Sigs.*	*Figures.*	*Alphabets.*	*Sigs.*
Saracens	Arabic	i3	—	Syriac	i6 *vo.*
Jews	—	i3 *vo.*	—	Coptic	i7
Greeks	Hebrew	i4 *vo.*	Abyssinians	—	i8
—	Greek	i5 *vo.*	—	Ethiopic	i8 *vo.*
Syrians	—	i6	Turks	—	p4

There are three kinds of paper used in this edition, mainly one with a watermark of a large outline cross with small projections under the arms and on a square base, altogether about 100 mm. high, chain-lines 30 mm. apart; another with a bull's head and Tau cross 60 mm. high, chain-lines 32-34 mm. apart; and a few leaves with large bull's head surmounted by a crown and cinquefoil, 115 mm. high, and chain-lines 35 mm. apart. That on one section of the Jerusalem view is a Calvary (three mounds and a single-line cross) c. 50 mm. high, chain-lines 30 mm. apart: (see also German edition, 1486).

Collation:—a-n8 [o omitted], p10 = 114 ff. + View of Jerusalem. Thus, if reckoned as ordinary leaves of letterpress, the View of Venice = b1-8; Parenzo, Corfu, Modon = c1-8; Candia, Rhodes = d1-8. The Jerusalem view should be considered as a separate quire of six leaves as it has no signature, and as its proper place seems undetermined. Total number of single leaves, 120, including extensions of views.

It must be noted that in Pellechet the omission of sig. o by the printer is not remarked, although it is apparently omitted in the reckoning. It may be said that the View of Jerusalem would fill this lacuna in the signatures, but that place—between the Itinerary and the Vocabulary—is evidently not its proper one. In the present copy the binder has considered it to form sig. o and has placed it accordingly: in Pellechet's description it "se trouvent entre les signat. e et f," *i.e.*, before the commencement of the Description of the Holy Land, but in this place, it should be remarked, the view interrupts the sequence of the text.

III

BREYDENBACH (B. von). Peregrinationes in Terram Sanctam. Speier, Peter Drach, 24 Nov. 1502

Sig. [A 1]: [*blank*] A 1 *vo.*: [*full-page woodcut as before*] A 2 (*dedication*): [R]Euerendissimo in xp'o patri ꝛ dño dño Ber-|tholdo sancte Maguntiñ. sedis Archiep'o. . . A 2 *vo.* (*line* 28): Continentiam huius operis subiecta monstrabunt. | *Sig.* A 3 (*line* 26): Prefatio in opus trāsmarine peregrinationis ad ve- | nerandū et gloriosum sepulchrū dominicū in Hierusalē . . A 4 *vo.* (*line* 22): Intentionis explicatio.| (*line* 45): Operis diuisio. | A 5 (*line* 3): Sequitur initium huius peregrinationis a solo natali vsq3 venetias. | *Sig.* g 3: ¶ In secundā partem prime huius partis principalis. de moribus. ritibus. ꝛ erroribus eorū. qui | sanctam inhabitant terram . . *Sig.* i 8 *vo.* (*line* 33): Prima huius operis pars finit.|In secundā peregrinationē ab Hierusalem per soli | tudinem in montē Synai ad sanctam Katherinā . . *Sig.* l 8 *vo.* (*marked* ɔ): ¶ Iste sunt Insule a venetijs vsq3 Rhodum. | *Sig.* [m 1]: Sequunt' quedam cōmunia vocabula de | ideomate sarracenico in latinu3 translata. | *At end* (m 8): Sanctarū peregrinationū in montē Syon ad venerandū christi sepulchru3 in Hierusalē. atq3 | in montī Synai ad diuam virginē ꝛ martyrem Katherinā opusculū hoc contentiuū [*sic*] per Petrum | drach ciuē Spirensem imp'ssum Anno . . M.ccccc.ij. die. xxiiij. nouēbris. finit feliciter. | [*verso blank*]

Gothic letter, 55 long lines to a page, headings in a larger size, with signatures, but no foliation; woodcut views and other illustrations *copied* from the first edition: blank spaces provided for initials. Fol., large copy, leaves measuring $11\frac{3}{4} \times 8\frac{1}{4}$, *dark red morocco, blind tooled borders, &c., g. e., by Chambolle-Duru.*

THIRD LATIN EDITION, the second by Drach at Speier; the first (?) with his copies of the original cuts: compare the undated German edition, No. IV.

Proctor, *Index* (1501-20), No. 11190. The British Museum copy is imperfect, wanting the view of Jerusalem and part of Candia and part of Rhodes: it bears the names of several notable owners as follows: Joh. Meredyth (c. 1590), Ed. Alexander (c. 1640), W. Bayntun (Gray's Inn), W. Stukeley (Stanford 1730), Dr. R. Farmer, Jos. Banks (with stamp). The Stuttgart copy is very defective, see Moser in *Serapeum* III. A copy in the Bibl. Nat. (Rés. O^2. f. 18).

The first page is blank, the full-page cut as before being on the verso. Dedication on next page (A 2) followed by the Contents, Preface, &c., the Text commencing on A 5. Reuwich's name is mentioned on A 4 *vo.* (see above p. 2). The Views extend from sig. b 1 *vo.* to end of d, Jerusalem being inserted between e 1 & 2. The section on Manners and Customs begins on sig. [g 3]. The second part, dealing with the Pilgrimage to S. Katherine, begins on sig. i 8 *vo.* and ends l 8: on verso of which is the Itinerary: on next page [m 1] the Vocabulary, followed by the History of the Sieges, &c., ending the book on m 8 with the two Recipes from Hali: verso blank.

The woodcut frontispiece is the same as in the first Latin edition, and is a good clear impression: neatly coloured by the hand of a contemporary. The block is the original one of 1486 and was in the possession of Drach in 1490, but the paper on which it is printed shows, when held to the light, that the width between the chain-lines does not correspond with that of the lines on sig. A 6, the last leaf of the first quire. As the width between the lines on the first leaf is 38-39 mm. it would seem as if this leaf were supplied from a copy of the first edition, which has the frontispiece printed on the same character of paper (see page 4). The correspondent leaf (A 6) in the present edition of 1502 has the width between chain-lines 30 mm., similar to most of the re-

mainder of book, with the exception of sigs. A 2-5 which measure 35-37 mm. There is no frontispiece in the British Museum copy, the volume beginning on A 2.

The watermark-device on most of the leaves is a bull's head surmounted by a Tau cross, measuring altogether in length about 67 mm., apparently narrower than that in the first edition.

The ornamental initial R to dedication is very different from that of 1486, here occupying five lines of text in depth. The folding woodcut views are all close *copies* of those in the first edition. Some of the differences (apart from measurement) between the originals and the copies are pointed out at p. xxiii.

1	CIVITAS VENECIARV̄	$64\frac{1}{4}$ × 10	inches :	in 4	sections :	equivalent to 8	leaves of book.
2	PARENS	$15\frac{1}{2}$ × 10	,,	1	,,	,, 2	,,
3	CORFVN	$15\frac{1}{2}$ × 10	,,	1	,,	,, 2	,,
4	MODON	31 × 10	,,	2	,,	,, 4	,,
5	CANDIA	$30\frac{3}{4}$ × 10	,,	2	,,	,, 4	,,
6	RODIS	31 × 10	,,	2	,,	,, 4	,,
7	CIVITAS IHERVSALEM	50 × $10\frac{3}{4}$	,,	3	,,	,, 6	,,

Nos. 5 & 6 in this copy have been transposed by binder. The view of Modon has been supplied from a copy of the 1490 edition by Drach, who at that time had all the original blocks in his possession: (see No. II). The measurements given above, however, are those of the 1502 view.

The pages of text printed on the otherwise blank backs of the views are as follows:—

		No. of pages.	*No. of lines.*	*Sigs.*	*Commencing.*
1	Venice	2	53	b	gruis enutriūt .. Mulieres v'o q'n |
			2 + 23	—	Sequitur descriptio p'cessus .. vsq3 |
2	Parenzo	2	20	c	Est autem Parentinum .. vene |
			32	—	[D]Ie quarta mensis Junii .. spacium |
3	Corfu	2	30	cij	De Zara ciuitate spacio .. sub |
			16	—	Tandem filius suus .. ip'am pre |
4	Modon	1	28	ciij	[D]Ie quintadecima mensis Iunij ..
5	Candia	1	1 + 18	di	De Candia .. *2nd line ends:* Candia3 que |
6	Rhodes	1	Woodcut of Animals.		
7	Jerusalem	1	Woodcut of Holy Sepulchre.		

In this edition the large cut of Animals is printed on the 2nd page on the back of the view of Rhodes. It is readily distinguished from the original cut by the horns of the giraffe falling *within* the top border-line instead of outside. There is a small break of 14 mm. in the same border-line. The cut of the Holy Sepulchre occupies the 2nd page on the back of the view of Jerusalem: the lettering is cut on the block very unevenly, thus differing from the original.

The large cut of the Church of the Holy Sepulchre occurs on sig. e 4; the lower inscription is not copied on the block, but set up in type below.

The smaller cuts occur in the following order:—

Figures.	*Alphabets.*	*Sigs.*	*Figures.*	*Alphabets.*	*Sigs.*
Jews	Arabic	h 4 *vo.*	—	Coptic	h 7 *vo.*
Greeks	Hebrew	h 5 *vo.*	Abyssinians	—	h 8
Syrians	Greek	h 6 *vo.*	—	Ethiopic	h 8 *vo.*
—	Syriac	h 7	Turks	—	m 3

Thus, for some reason, the cut of Saracens has been omitted.

The text-type is Drach's No. 13, as reproduced by Proctor (1501-20 German section, fig. 37), from a book printed by H. Gran at Hagenau, who seems to have discontinued the use of this type between 1501 and 1506. The first line on A 2 is in type 19, (see Proctor, *op. cit.* fig. 18), which seems to be the same as used at Strassburg by J. Prüss the elder. The other headings are in type 23.

Collation:—A 6, b-m 8 = 94 leaves, unnumbered + View of Jerusalem. Thus, if reckoned as ordinary leaves of letterpress, the view of Venice = b 1-8; Parenzo, Corfu, Modon = c 1-8; Candia, Rhodes = d 1-8. The view of Jerusalem is here reckoned as a separate quire of 6 leaves as it has no signature, and its proper place seems undetermined: it is inserted between e 1 & 2 in this copy. Total number of single leaves including extensions of views, 100. The following leaves are not marked with signatures: A 1, c 1, e 1, and f, g, i, k (none): l is marked ɔ.

IV

BREYDENBACH (B. von). Peregrinationes, in German: Reise ins Heilige Land. Mainz, E. Reuwich, 21 June, 1486

F.1a: [*blank*] *F.1b:* [*full-page woodcut*] *F.2a:* Dem hochwirdigsten vatter yn cristo. vnd herren hern Bertholdo. | deſz heyligen stüles zü Mentz Ertzbischoff. des Römschen riches Ertz- | kantzler durch tütsche lande vnd kurfursten zc. mynem gnedigsten her | ren Ich Bernhard vō Breydenbach deſz selben hohen stifftes yn mentz | dechan vnd Camerer zc. . . *F.4a, line* 5 (*Contents*): Inhalt diſz büchs wiset diſz | nachgende Register. | *F.6a, line* 10: schön würdt beschrieben. | *F.6b:* [*blank*] *F.7a* (*large type*): Eyn vorred yn diſz nachgende werck der | fart uber mer zu dē heiligen grab vnsers | herren ihesu cristi gen Jerusalem ynhal | tende lob und nutz der selben reyſz auch | uſzdrucken meynūg und uſzteylūg diſz | werckes vahet an seliglichen. | *F.10a:* Der meynung diſz büchs angebers uſzdruckung. | *F.10b:* Diſz büchs vſzteylung. | *F.11a:* Hye nach volget die beschribung der vſzfart von yedes | heymat byſz gen Venedig. | *F.79b* (*line* 31): In das ander teyl diſzes ersten furnemlichen teyles zü schriben von | sytten gewonheyten vñ yrtümen derren die ym heyligen lande wonen | eyn kleyn vorrede vahet an. | *F.126b:* Hye endet sich das erst teyl diſz büchs. | *F.127a:* In die ander reyſz von Iherusalem durch die wüsteny gegen | dem berg Synai zü sant Katherin eyn vorrede die selb reyſz | lobende vahet an seliglichen. | *F.159a:* Hye nach volgen nāmen aller jnseln von venedig biſz gen Rodiſz | *F.160a:* Hye volgen nach ettlich gemeyn wort von sarracenischer sprach | yn teutsche zungen verwandelt. | *F.161a:* Eyn kleyn vorred ynn dise nachuolgende historien. | *F.174a* (*colophon*): Dises werck ynnhaltende die heyligen reyſzen gen Iherusalem zü | dem heiligen grab und furbaſz zü der hochgelobten jungfrauwen vnd | mertreryn sant Katherÿn durch Erhart rewich von Vttricht ynn der | statt Meyntz getrucket ym jar vnsers heylſz. tusent. vierhüdert. vñ | lxxxvj. yn dem. xxi. tag deſz Brachmonedts. Endet sich seliglichen. | [*device below: verso blank*]

Handsome German gothic type, 41-42 long lines to a page, some headings in larger type, woodcut views and other illustrations, without signatures or foliation, blank spaces provided for initials, which have been supplied in red by a contemporary hand. Fol., large copy with some edges uncut at tail, measuring $11\frac{7}{8} \times 8\frac{5}{8}$ inches, *German binding* (c. 1520) *of wooden boards covered with brown leather, stamped with borders containing scenes from Bible history, viz., Adam & Eve, Abraham sacrificing Isaac, the Crucifixion, Resurrection of Christ, respectively inscribed* PECKCATVM [*sic*], CREDIDI F ABRA, SANTIFACIO [*sic*], IVSTIFICATIO. *This border surrounds a centre composed of panels containing figures of the Virtues, viz.,* SPES, FIDES, IVSTICIA, CARITAS. *The stampcutter's initials* A.G. *appear at top of the Crucifixion panel. Title lettered in an upper panel,* Vom, Heijigem [*sic*] Land. *(rebacked).*

FIRST EDITION of the German version, printed four months after the first Latin edition, by the same printer, with the same type and woodcuts.

Hain, *Repertorium* *3959. Not in Pellechet, *Incunables*, therefore no copy in French Public Libraries. According to Proctor, *Index* 157, there is no copy in the Bodleian Library. Pollard, *Brit. Mus. Cat.* I. p. 44, IB. 335 (wants view of Jerusalem), IB. 336 (from the old Royal Library, wants all the views). Panzer, *Ann. Deutschen Litt.* 1788, I. p. 162, records Feuerlein's copy. Dibdin, *Bibl. Spencer.* VI. p. 87, remarks, "The volume before us, beautiful and perfect in every respect, affords an uncontrovertible testimony of the existence of a Mentz edition, printed in the German language." Rylands Catalogue (1899) I. Moser (*Serapeum*, III.) No. 2, describes the Stuttgart copy as somewhat defective. Schaab, *Buchdruckerkunst*, I. 524. Voullième, No. 1565 (at Berlin). Muther, *Deutsche Bücherillust.* No. 640, with reproductions of four of the smaller cuts from this edition (pl. 148-9).

On the inner side of the front cover the early owner for whom the binding was done has had his arms painted: *azure*, on a mound *or*, an ape seated with ring round body and holding a ball: crest the same. Around this are 21 devices and emblems drawn and neatly coloured, several being the attributes of saints and all probably having reference to the Holy Land. They are as follows:—a white kid (?), star and shell (S. James), bird on hand, Tau cross and bell (S. Anthony), winged lion (S. Mark), toothed wheel (S. Catherine), vase and three lilies (the Virgin), a red cross between four smaller (arms of Godefroy de Bouillon), sword and scroll (cf. Stirling-Maxwell, *Ornam. Heraldry*, II. 31), circle of clouds, rose within rays, eagle and lion, salamander, dragon (?), crossed crutches, ship and nine crowns, a banderole, a wyvern, a flint between two fuzils, flanked by S. Andrew's cross (device of Philippe, duke of Burgundy, who is referred to at fol. 46 of present volume).

The first page is blank, on verso being the original full-page cut as before. On next page the Dedication to Bertholdus, Abp. of Mainz. The original initial R is not here, for the translation of the opening words: "[H]Ochwirdigster vatter yn cristo .. " requires a different letter, but this was not cut in wood, so in the place of it is a blank space filled in with a large H painted in red and blue by a contemporary hand, with penwork in margins. This dedication ends on fol. 4 recto, on the 5th line of same page commencing the Contents (Inhalt) with Itinerary, &c., ending on recto of fol. 6 with 10 lines only on the page, the remainder of leaf, including verso, being blank. Then on fol. 7 begins (with 6 lines of large type) the Preface or Vorred, ending fol. 9 verso. On next page "Der meinung diss büchs" (Intentionis Explicatio), but omitting any mention of Reuwich by name (cf. Latin edition, 1486): ".. auch eyn güten maler zü mir genömen. der | die namhafftige stett uff wasser vnd land ab entwürffe. vnd furnem- | lichen die heyligen stett vmb Jerusalem eygentlichen ab malet. .. " Reuwich's name, however, is retained in the list given on fol. 131 in the 2nd part, as follows: "By dissen herrn vñ andern yren | knechten was der maler Erhart Rewich geheissen von Uttricht gebo- | ren der all diss gemelt yn disem büch hat gemalet. vnd die truckery yn | synem huss volfüret. | " This doubtless should be taken as an explicit statement that Reuwich himself actually had the book printed in his own house, in opposition to the opinion current with some that Schoeffer was really the printer, founded on the fact of the similarity or identity of his types with those used in the present book. (See note to 1st Latin edition p. 4).

On verso (fol. 10), "Diss buchs vssteylung." consisting of only 13 lines including heading. On fol. 11 commences the Account itself. On fol. 79 *vo.* begins the section on Manners, Customs, &c. (von sytten, gewonheyten und yrtummen), ending with the Vision of Charles the Bald (eyn grüssenlich gesicht) on fol. 126 *vo.*, which terminates with the statement that it was taken from Vincent of Beauvais, Speculum Historiale. Then the View of Jerusalem, between ff. 126-7. On fol. 127 begins the "reyss von Jherusalem .. gegen dem berg Synai." Fol. 139: "Von der wyderfart von dem berg Synai gegen der statt Alkayr." Fol. 147 *vo.* "Von der fart von Chayr vff dem Nylo gen Allexandria." On fol. 151 *vo.* commences the description of the return journey from the latter place, two Venetian trading galleys having arrived "from Africa," Oct. 30 [1483]. The Journey ends at Venice, 8 Jan. [1484], fol. 158 *vo.* The Itinerary and Vocabulary occupy the next two leaves. Then the section on the Sieges, &c. from fol. 161 to fol. 174, ending with colophon and device, blank on verso. The recipes against sea-sickness and vermin are omitted.

[The date of composition of this German version occurs on fol. 98, *line* 9: .. biss vff dise zyt als mann | nun zelet vō crist geburt. M.cccc. vnd. lxxxvj. jar .. That in the "Luctuosa oratio" (Latin edition) is here omitted].

All the woodcuts in this German edition being from the original blocks as used in the first Latin edition, the measurements of the Views correspond with those given at p. 3 above.

The pages of text printed on the otherwise blank backs occur as follows:—

	No. of pages.	*No. of lines.*	*Commencing.*
1 Venice	2	2 + 33	Hye volget nach die beschrybūg ..
		29	[P]Arentz ist eyn statt ..
2 Parenzo	2	42	[A]m vierden tag des monds junii ..
		41	ist. vnd kein schiff ..
3 Corfu	2	31	ob dem altar ..
		20	[C]Orfun ist eyn gantz insel ..
4 Modon	2	24	[A]m. xv. tag dess moneds junii ..
		16	Item Morea daz land ..
5 Candia	2	1 + 30	Von der insel Creta ..
		26	Item sie hatt zum ersten ..
6 Rhodes	2	36	[V]On modon füren wir ..
		40	[R]Odyss ist eyn statt ..
7 Jerusalem	2	Woodcut of Holy Sepulchre.	
		Woodcut of Animals.	

Frontispiece as described above, p. 3, blank on recto. The Church of the Holy Sepulchre on fol. 47. The figure studies and alphabets as follows:—

Figures.	*Alphabets.*	*folios.*	*Figures.*	*Alphabets.*	*folios.*
Saracens	Arabic	103	—	Syriac	108
Jews	—	103 *vo.*	—	Coptic	109
—	Hebrew	105	—	Armenian	111
Greeks	—	105 *vo.*	Abyssinians	—	112
—	Greek	107	—	Ethiopic	112 *vo.*
Syrians	—	107 *vo.*	Turks	—	166

A whole page is retained for the last cut, with only four lines of type above. The Armenian alphabet appears here for the first time.

Blank spaces are provided as in the 1st Latin edition, for (presumably) pictures which were never forthcoming. They would be in this case, Jacobites, Nestorians, Armenians, Maronites and Latins. There may have been intended a view of Baffa, Cyprus, on fol. 41 *vo.*, but this, like the others just mentioned, is not known. The space for a view of Bethlehem is not provided.

The cuts of the Holy Sepulchre and the Animals are, as before, printed on the outer blank backs of the Jerusalem view: the Animals on the 1st and the Sepulchre on the 2nd. Opposite the first mentioned is a contemporary pen drawing of the Sepulchre as it may have been originally. Under the cut of Animals is the line in type: "Disse thier synt warlich abe kunterfeyt als wir sie haben gesehen yn dem heiligen land." Device at end as before.

All the cuts are carefully coloured with transparent pigment by a contemporary hand, probably as originally issued: the effect is most brilliant, and it is certainly of great assistance in accentuating folds of drapery, the important buildings in the views, &c.: the arms on frontispiece have the appearance of being emblazoned correctly: cf. Sibmacher (Joh.) *New Wapenbuch*, Nurnb. 1605, pl. 15.80.124.134.159, and for Breydenbach: Siebmacher (J.), *Wappenbuch*, Nurnb. 1856, Bayrischer-Adel, I. 78 (4 and 5): Kneschke (E. H.), *Neues Allg. Deutsches Adels-Lexicon*, I. (1859), p. 46.

Small portion of the views have been mended and made up: all are neatly backed with thin paper, thus obviating to a great extent the risk of damage in handling.

The paper used is of three kinds, but mainly No. 2 as in the 1st Latin edition, having 35 mm. between the chain-lines: watermark, bull's head. Once or twice the mark of a Calvary occurs, apparently identical with that in the Latin edition, 1490.

Collation:—There are no printed signatures, but the quires can be traced by the sewing as follows:—[a b 8, c 8 (Venice); d 2 (Parenzo); e 2 (Corfu); f 4 (Modon); g 4 (Candia); h 4 (Rhodes); i-s 8, t 6, A-F 8] = 174 leaves, unnumbered + view of Jerusalem, 6 leaves. Total number of single leaves including extensions of views, 180. Compare collation in Pollard as above.

There is no foliation, but in the above description the Views, with their extensions, are counted in as though they were leaves of letterpress, as follows:—Venice, ff. 17-24; Parenzo, 25-26; Corfu, 27-28; Modon, 29-32; Candia, 33-36; Rhodes, 37-40. The Jerusalem view is placed between ff. 126-7.

V

BREYDENBACH (B. von). Peregrinationes, in German: Reise ins Heilige Land. Augsburg, A. Sorg, 22 April, 1488

Sig. [a 1] *title* (*large type*): Die fart oder reyſz vber mere | zü dem heyligē grab vnsers her | ren Ihesu cristi gen Iherusalem | Auch zü der heyligen iunckfra | wen sant Katherinen grab auf | dem berg Synai. | *Sig.* a 1 *vo.*: [*blank*] *Sig.* a 2: ¶ Dem hochwirdigisten vatter in cristo unnd herzen herzen | Bertholdo des heyligen stüls zü Mentz Erczbischoff. des rö | mischen reichs erczkantzler durch teütsche land vnd kurfür- | sten zc. meinē genädigisten herren Ich Bernhard von Brey | denbach des selben hohē stiffts in Mentz Dechan vnd Came- | rer zc. . . *Sig.* a 4 *vo.* (*foot of page*): ¶ Inhalt diſz büchs weiset dises nachgende Register. ‖ *Sig.* a 7 (*large type*): ¶ Eyn vorred in diſz nachgende werck der | fart vber mere zü dem heyligen grab vnsers | herren Ihesu cristi gen Iherusalem inhaltend | lob vnd nutz der selbē reyſz auch austruckē | meynung vnd auſzteylung diſz wercks va- | het an seligclichen. | *Sig.* b 3 *vo.* (*line* 16): ¶ Hie nach volget die beschreibung der auſzfart von yedes | heymat bis gen Venedig. | . . *Sig.* l 2 (*line* 11): ¶ In das and' teyl dises ersten fürnemlichen teyls zeschreibē | von sitten gewonheyten vnd jrtümen deren die jm heyligen | land wonen eyn kleine vorred vahet an. | *Sig.* t 4 (*line* 28): ¶ Hie endet sich das erst tail diſz büchs. ‖ *Sig.* t 4 *vo.*: [*cut of Animals*] *Sig.* t 5: ¶ In die annder raiſz von jherusalem durch die wüste ge | gen dem berg Synai zü sant Katherinen ein vorrede die selb | raiſz lobende vahet an seligklichen. | *Sig.* A 4 (*2nd alphabet*) *line* 6: ¶ Die ander raiſz von jherusalē zü sant Katherinen gegē | dē gepirg Synai sich streckende endet sich hie seliklichen | (H)Ienach volgē namen aller jnseln von venedig | biſz gen Rodiſz. . . *Sig.* A 5 *vo.*: ¶ Hie volgen nach ettliche gemaine wort von sarranceī | sprach in teütsche zungen verwandelt | *Sig.* A 6 *vo.* (*line* 12): ¶ Ein klein vorrede in die nachuolgende hystorien. | *Sig.* C 7 (*colophon*): ¶ Dises büch jnnhaltende die heiligen raisen gen Iherusalē | zü dem heiligen grab . . durch Anthonio | Sorgen jnn der keyserlichen statt Augspurg gedrucket. | Im jar vnsers hailſz. Tausent vierhundert vnd lxxxviij | Am abend Ieorij des heiligen martrers Enndet sich hye | seligklichen. ‖ [*verso blank*]

Bold gothic letter, 36 long lines to a page, some headings in larger type, with signatures, but no foliation; woodcut illustrations and ornamental initials. Sm. fol., large copy with some uncut edges, leaves measuring $10\frac{5}{8} \times 7\frac{3}{4}$ inches, *half brown morocco.*

SECOND EDITION IN GERMAN: the only one printed by Sorg,—at Augsburg.

Hain, *Repert.* *3960. Copinger, *Suppt.* I. p. 127. Pellechet, *Incunables* 2985, cites only two copies, one in the Bibl. Nat. (wanting three leaves), the other at Amiens. Proctor, *Index* 1705. Muther, *Deutsche Bücherillust.* 181. Voullième, No. 144, the Kgl. Bibl. Berlin copy, defective.

The first page has six lines of large gothic letter on recto, forming a regular title-page—the first to appear in a Breydenbach: the rest of the page and the verso are blank. The Dedication, with

a large woodcut initial H, begins on a2: the Contents (Inhalt) on a5, ending a6 *vo.* Then the Preface (Vorred) on a7, with a large initial D; "Der meynung diss buchs .. " on b3; as in the 1486 German edition, Reuwich is not mentioned by name (see p. 10), but in the 2nd part (sig. v4 *vo.*) his name is given as in the edition just mentioned, the wording, however, slightly differing (after "all diss gemelt in disem büche | hat gemalet") as follows: "vnd abkunterfeyet als das heilig grab vnd dz | heilig land darumb. als da nicht not ist dem schlechtē layen. | söliches zesehen in figeren wann es zescharpff ist. | "

The text commences on verso of b3, immediately following "Diss buchs aussteylung." On sig. l2 begins the section on Manners and Customs, ending as before with the Vision on sig. t4: on verso the cut of Animals. On t5, the "Raiss .. gegen dem berg Synai," &c., ending on A4 of 2nd alphabet and immediately followed by the Itinerary and Vocabulary, ending A6 *vo.* Then, on same page, the History of the Sieges, &c., ending as before with the account of Ydrunti (Otranto) on C7 and omitting the two recipes from Hali: verso blank.

The date of composition is altered in this edition to 1488: (sig. o6 *vo.* line 10 from foot), although the book is a reprint of the 1486 German edition.

The following extract will serve to shew the differences of orthography between these two German editions of 1486 & 1488. The reference to Maximilian is not found in the Latin editions.

No. IV. Mainz 1486, fol. 46:	No. V. Augsb. 1488, e1 *vo.*:
Welches auch syn nach kōmen Ertzhertzog Maximilianus in Burgundia regnyren ytz der zyt eyn Römscher konig durch all kurfursten eynhelliglichen erwelet zü Franckfort in der ersten vast wochen jm jar. M.cccc. vnd. lxxxvj. vollenbringet.	weliches auch sein nachkomen Erczherczog Maximilianus in Burgundia regieren yecz der zeit ein Römischer künig durch all kurfürstē eynhelligklichen erwelet czü Franckfort in der erstenn vast wochen jm jar. M.cccc. lxxxvj. vollenbringet.

No woodcut views were executed for this edition, so far as is known. There are no places provided for them, the text running on without a break. The smaller cuts, however, are adapted from the earlier editions and occur as follows:—

Church of the Holy Sepulchre, measuring $7\frac{1}{8} \times 4\frac{5}{8}$ in., taller and narrower than that of 1486 and in reverse as regards right and left: sig. e2 *vo.* The figure-studies:—

Saracens	n2 *vo.*	Syrians	q4
Jews	p5 *vo.*	Abyssinians	q7 *vo.*
Greeks	q1 *vo.*	Turks	B4 *vo.*

The cut of the Turks in this edition appears to have been adapted for the large cut in Caoursin, *Descr. Obsidionis Rhodiae*, Ulm, 1496, cf. reproduction in Dibdin's *Bibl. Spencer.* IV. p. 467, and Essenwein, *Holzschnitte zu Nürnberg*, 1875, pl. CXLIII. The Alphabets were not done.

The large cut of Animals ($7\frac{1}{8} \times 4\frac{5}{8}$ in.) appears on sig. t4 *vo.*, but the small one of the Holy Sepulchre was not done for this edition. All these cuts may readily be identified by the designs appearing in reverse of the originals, as well as by the coarser style of cutting.

A feature of this edition also, is the appearance of ornamental woodcut initials, which are of various sizes and are in outline with ornaments of foliage, &c.: probably intended for colouring, but untouched in this copy. They are 106 in number. The style is as those reproduced by Jennings, *Early Woodcut Initials*, 1908, p. 115 (No. 3); Haebler, *Typenrepertorium*, 1905, I. p. XXXVII, No. 15; and Burger, *Monumenta Typographica*, 52(1).

There appears to be no watermark in the paper used for this edition.

For facsimiles of the two types (Nos. 3 and 4) used in this book, see Woolley Photographs of Early Types 57 (larger type) and 57*a*, both from other works printed by Sorg.

There are some MS. marginal notes in an early German hand.

Collation:—a b8, c6-v8, w6-z8 (6 & 8 alternately), A-C8 (last blank, missing) = 193 ff. unnumbered.

VI

BREYDENBACH (B. von). Peregrinationes, in German: Reise ins Heilige Land. [s. n., ? Speier, P. Drach, c. 1505]

Sig. [A 1] (*title, large type*): (D)is buch ist innhaltend die heiligē reysen | gein Iherusalem zu dem heiligen grab | vnd furbaſz zu der hochgelobten jung- | frowen vnd merteryn sant katheryn | [*woodcut of Church*] A 1 *vo.:* [*blank*] A 2 (*large type*): Inhalt diſz buchs wiset diſz | nachgende Register. | A 3 *vo.:* [*blank*] A 4 (*large type*): ¶ Ein vorred in diſz nachgende werck der fart | vber mehr zu dem heiligē grab vnsers herren iesu | cristi gen Ierusalem inhaltende lob vnd nutz der | selben reyſz. auch vſzdrucken meynūg vnd vſztey- | lung diſz werckes vahet an seliglichen. | . . A 6 *vo.* (*line* 19, *large type*): Hie nach volget die beschriebung der vſzfart | von yedes heymat biſz gen venedig. | . . *On back of view of Venice* (*large type*): Hie volget nach die beschreybūg der ersten | Reyſz vō Venedig an biſz gen Hierusalem. | . . *Sig.* F 6 *vo.* (*large type*): In das ander teyl disses ersten furnemlichen | teyles zu schrieben von sitten gewonheiten vnnd | yrtummen derren dye im heiligen lande wonen | eyn clein vorrede vahet an. | . . *Sig.* M 6: Hie endet sich das erst theyll diſz būchs. | [*verso blank*] (*View of Holy Land follows*) *Sig.* N 1 (*large type*): In die ander reyſz von Hierusalem durch die | (*text type*): wūsteney gegen dem berg Synai zū sant Katherin, ein vorrede die selb reyſz lo- | bende vahet an seliglichen. | *Sig.* Q 6 *vo.:* Die ander Reyſz von Hierusalem zū sant Katherin gegen | dem gebirg Synai sich streckende endet sich hie seliglichen. | *Sig.* R 1 (*large type*): Hie nach volgen nāmen aller jnseln | von Venedig biſz gen Rodiſz. | *Sig.* R 2 (*large type*): Hie volgen nach ettlich gemeyn wort von sar | racenischer sprach in teutzsche zunge gewandelt. | *Sig.* R 3 (*large type*): Ein kleyn vorred in diese nachuolgēde historien. | *Sig.* S 5 *vo.* (*at foot, large type*): Von gewyn der statt ydrunti | auch durch die turckē geschehen. ‖ *Sig.* S 6: [N] Ach dem vñ die statt vñ insel Rodiſz . . (*last line of text*): gesaget von den historien dem vorgenden būchlein zūgesetzet. | Ere sey gott in der hohe. | [*verso blank*]

Gothic letter, similar to that of Reuwich [or ? Schoeffer], 48 long lines to a page, with signatures, but no foliation; headings in much larger type, woodcut views and other illustrations copied from the originals, blank spaces provided for initials. Folio, large copy, leaves measuring $12\frac{7}{8} \times 9\frac{1}{2}$ inches, *original German binding of wooden boards covered with brown leather, blind stamped borders of foliage, enclosing panels formed of floral rolls on front side, and latticed lines on end side: interspersed with roses:* (*early MS. initials on title:* H.I.V.L a berg).

THIRD (?) EDITION IN GERMAN, without note of place, printer or date, but undoubtedly by Peter Drach of Speier (who was still working in 1517), as is demonstrated by the identity of the woodcuts with those in the 1502 edition by that printer. The similarity of the text type to that of Reuwich (Schoeffer) is doubtless the reason that caused Proctor (*Index*, No. 158) to place this edition with the three original editions of Mainz, but an examination of the cuts would have been sufficient to raise a doubt as to the book having been issued by the original printer.

Pollard, *Cat. Brit. Mus.*, I. p. 43, has a note: "The type used in the undated German Breydenbach, Proctor 158, should not be assigned to Reuwich. See note to IB. 8648, where reasons are given for assigning the book to Peter Drach." [The part of the Catalogue containing these reasons is not yet published].

Pellechet (*Incunables* 2984) assigns the book also to Reuwich's press, probably following Proctor. Two copies are cited, both in the Bibliothèque Nationale, one having two of the views mutilated. Hain, *Repert.* *3958. Panzer, *Ann. Deutschen Litt.*, I. p. 40, No. 72. Moser (*Serapeum*, III) No. 3, describes the Stuttgart copy, and notes the points of difference between the original cuts and the copies. Schaab, *Buchdruckerkunst*, I. p. 533. Voullième, No. 1566 (at Berlin).

A facsimile of the whole page on recto of A 4 is given in the Woolley Photographs of Early Types, No. 5: the larger type appearing to be the same as Drach's (No. 19?), given in No. 74*a* of the same Photographs (right hand side of the plate). The text-type appears to be Drach's No. 18. It may be here noted that in the present book the lowercase w in the larger type seems to be manufactured for the occasion throughout, *i.e.*, really z (r) placed close in front of the letter v, thus: zv. This letter, of course, would not be found in an ordinary Latin fount.

The conclusion, however, that is forced upon one in comparing the present cuts with those in the 1502 edition (with which they are identical) is, that this undated edition is slightly posterior in point of date to that of 1502, instead of circa 1486-88 as is generally supposed. The evidence is that the blocks, although absolutely identical with Drach's of 1502, show slightly more signs wear than the latter, though the impressions are as good, if not better. A few instances are as follows:—The view of Rhodes shows some breaks in the finer lines of the block, which do not appear in 1502, *e.g.*, the tower on extreme left and the pennon hanging from the vessel's mast. The cut of Jews shows a break in the right leg of standing figure. Turks: break in lower border larger than in 1502. Sepulchre: portion of left hand border-line missing—splitting in 1502. Animals: *outer* line of hind leg of dromedary is gone. Doubtless there are other but more minute differences. On the other hand the cut of Saracens appears in this edition, but not in that of 1502.

The first page is a regular title, having four lines in large gothic letter (missal type) with large round D occupying three lines in depth: below being the close copy of the cut of the Holy Sepulchre Church (6½ × 5½ in.): verso blank. A 2: Contents (Inhalt) and Itinerary, ending A 3: verso blank. [There is no Dedication in this edition, which is another reason for supposing this to be posterior to the 1502 edition, as the Archbishop died 21 Dec. 1504]. Preface begins A 4, occupying 4½ pages, and is followed by "Der meinung diss buchs angebers vssdruckūg" on A 6, mentioning as before (see above p. 10) "ein güten maler zü mir genōmen," but without Reuwich's name, though it is retained in the second part (sig. N 4), together with "vnd die druckerey in seinem huss volfüret," which statement regarding the printing of the book first appears in the German edition of 1486 (see above p. 10). The note regarding the actual authorship, "per quendam alium doctum virum," does not appear, but is given in the Flemish edition (see No. VII).

On A 6 *vo.*: "Diss buchs ussteylung," followed immediately by the commencement of Text. On sig. F 6 *vo.* begins the section on Manners and Customs, ending on M 6 with the Vision of Charles the Bald: verso blank. Then the Jerusalem view. N 1: "die ander reyss" to S. Katherine's, ending Q 6 *vo.* Then the Itinerary, "nāmen aller inseln," on R 1, and the Vocabulary on R 2: then, on R 3, "Ein kleyn vorred .." commencing the History of the Sieges, &c. ending with the account of Otranto ("ydrunti") on S 6, with the line as given above: no colophon appears: the verso blank. The recipes are omitted as in the 1st German edition.

The folding woodcut views are the same as in the 1502 edition, therefore the measurements correspond with those given above at p. 8.

The folds have been strengthened where weakened by use, but otherwise the views are in perfectly original state, with uncut edges.

The pages of text printed on the otherwise blank backs occur as follows:—

	No. of pages.	*No. of lines.*	*Commencing.*
Venice	2	2 + 30	Hie volget nach die beschreybūg ..
		27	[P]Arentz ist ein stadt ..
Parenzo	2	2 + 42	Von der statt Parentz ..
		47	Von Zara der statt ..
Corfu	2	19	Bey Corfun vff. xviij. meylen ..
		1 + 17	Von der jnsel Corfu oder Corzica ..
Modon	2	1 + 23	Von der statt Modon. |
		1 + 15	Von dem land Morea. |

Candia	2	1 + 28	Von der jnsel Creta ..
		23	Item sie hatt züm ersten ..
Rhodes	2	33	[V]On Modon furen wir ..
		35	[R]Odiss ist ein statt ..
Jerusalem	2	woodcut of Holy Sepulchre.	
		woodcut of Animals.	

These views have no printed quire-signature assigned to them, but are placed between the quires A & B, that of Jerusalem being between M 6 & N 1.

As each view has been bound in (originally) by the right-hand edge only, leaving all the rest of the sheet to unfold out of the book, the two pages of letterpress on backs of same appear in reverse positions (*i.e.*, No. 2, No. 1) to what they would if bound with a guard in the centre or thereabouts. The above list of the letterpress pages, however, gives them in their proper order, and as they probably appear in most copies.

No frontispiece appears in this edition, but in its place is a regular title-page as described above. The large cut of the Church also appears on B 5 with a variant of the legend below (in type): "Vor dem tempel des heiligen grabs lygt der stein dar | vff Christus viel sein crütz tragen. | " The cut of Animals and that of the Holy Sepulchre each occupy a separate blank page on the back of the Jerusalem view: viz., page 1 & page 2, looked at from the back.

The smaller cuts are as follows:—

Figures.	*Alphabets.*	*Sigs.*	*Figures.*	*Alphabets.*	*Sigs.*
Saracens	—	I 6 *vo.*	—	Coptic	K 5 *vo.*
Jews	Arabic	K 1	—	Ethiopic	K 6 *vo.*, L 1 *vo.*
Greeks	Hebrew	K 2 *vo.*	Abyssinians	—	L 1
Syrians	Greek	K 4	Turks	—	R 6 *vo.*
—	Syriac	K 4 *vo.*			

It will be seen that the Ethiopic alphabet appears twice: on K 6 *vo.* it takes the place of the Armenian, which was never copied. Its absence in this edition is explained by Drach's set having been copied in 1502 from the 1st Latin edition of 1486 which did not contain this particular alphabet. Though probably setting-up the present edition from Reuwich's German one (1486, which *does* contain it), Drach did not consider it worth while to have the Armenian alphabet copied specially for his new edition. On the other hand there is always the possibility of the cut having been copied for the present German edition, but that (by the compositor) the Ethiopic alphabet was mistaken for it, which, in consequence, appears twice. Other editions (except the Spanish) do not contain the Armenian alphabet, but this probably is because they were reprinted or translated from the first Latin edition.

There is no device or any note of printer.

The watermark, which occurs very infrequently, appears to be a device of crossed-keys. The chain-lines are 35-37 mm. apart. That in the lining of the binding is a bull's head with outline double cross, 107 mm.

Collation:—A 10, B-S 6 = 112 leaves, unnumbered + Views Nos. 1-6 on 24 leaves inserted between A 10 and B 1, and Jerusalem on 6 leaves between M 6 and N 1. Total number of single leaves inclusive of extensions of views, 142.

VII

BREYDENBACH (B. von). Peregrinationes, in Flemish: Bevaerden tot dat Heilighe Grafft. Mainz, E. Reuwich, 24 May, 1488

Sig. [a 1]: [*blank*] *Sig.* [a 1 *vo.*]: [*full-page woodcut as before*] *Sig.* a 2: Den eerweerdichsten vader in xp'o eñ here here Bartoldt Eertzbis | cop des heilighen stoels vā Mens Eertzcancellier des heiligē roomschē | rijcks eñ coeruorst ouer duyslant sijn zere ghemīde heere Bernhardt vā | Breydenbach deken eñ camerair . . *Sig.* a 3 *vo.* (*line* 22): Dit is die tafell . . *Sig.* a 5: Een voerspreken tot prijs der heiliger beuarden ouer dat meer totten | eerweerdighen heilighen graue on heren ihesu cristi te iherusalem . . *Sig.* a 8: Die deilinghe deses boecks | . . (*line* 15): Hier nae volghet dat beghin deser beuarde | van huus tot veneedgen | *Sig.* k 8 *vo.* (*line* 17): Hier beghint een cleyn toereydende voerspraecke tonten anderen deell des | principaels eersten deels. Van die zeeden ghewoenten ende dwalinghen | der gheenre die dat heilighe lant bewoenen. | *Sig.* s 4 *vo.*: Hier endet dat eerste deell des boeckes. | Hier beghint een prijselicke toereydinghe totter anderde beuaerde van | iherusalem doir die woestenye teghen den berch synai tot sūte katherinē. | (*next page*): (s)O wie ouerleset die hystorien des oude testaments. . . *Sig.* y 6 (*line* 27): Die reise des anderde beuarde totter helligher maeghet eñ martelarisse | Sunte katherin . . eyndet hier salichliken | Dit sijn die namen der eylanden van venegien tot Rodis toe. | . . *Sig.* y 7: Hier nauolghet sommighe ghemeen woerden van sarraceensche spra- | ke ouer gheset in duytsche sprake. | *Sig.* y 7 *vo.* (*at foot*): Een cleyn toereydinghe totter nauolghenden | hijstorien beghint salichlicke | (*next page*): [ ]A bescriuinghe der tweer onser reysen . . *Colophon* (*sig.* z 6 *vo.*): Dit werck inhoudende die heylighe beuarden tot dat heylighe grafft in | iherusalem. eñ van daen totten berch Synai tot die heilighe maghet eñ | martelarisse Sunte Katherin, ghedruct doir meister Eerhaert rewich | van vtrecht in die Stadt van mentzs . . m.cccc. acht | ende tachtich. opten. xxiiij. dach in Meye Endet salichlicken | [*device*] *Sig.* z 7: [*full-page cut of Animals: verso blank*] *Sig.* z 8: [*blank*]

Gothic letter as 1st Latin edition, 42 long lines to a page, with signatures, but no foliation; woodcut views and other illustrations as in the 1st edition, blank spaces provided for initials. Folio, leaves measure 11¼ × 8 inches, *original (?) wooden boards covered with 17th century vellum, large centrepiece in blind, original brass clasps, blue edges*: (ex libris F.C., with motto "Quaero").

FIRST AND ONLY EDITION IN FLEMISH (Niederdeutsch) and third edition from the original press. Possibly translated by Reuwich himself.

Hain, *Repert.* 3963, was unable to examine a copy; Copinger, *Suppt.* I. p. 127; Pellechet, *Incunab.* 2981, the only copies cited being two in the Bibliothèque Nationale; Reichling, *Appendices* II. p. 130. No copy in Dibdin's *Bibl. Spencer.*; Proctor, *Index* 159; Pollard, *Cat. Brit. Mus.* I. p. 44. IB. 340. Schaab, *Buchdruckerkunst*, I. 535. Voullième, No. 1567 (at Berlin).

The first page is blank, the full-page cut as before being on verso. [N.B.—In this copy the leaf has been reversed so that the blank page is on the verso]. Dedication on next page (a 2), followed by the Contents; the Preface commencing on sig. a 5.

On a7 *vo.* Erhard Reuwich is mentioned by name just before the passage relating to the composition of the book, "ick bewijs hebbe doen setten beyde in latijn eñ duytsche bij een ander gheleert man eñ hebbe laten printen dit selue werck .. " The other reference to Reuwich is found in the 2nd part, sig. s8, as follows:—" Mit desen heeren onder hoir ander dienres was die kunstelicke subtile | schilder Erhardt rewich van vtrecht gheboren die alle die steden in dit ‖ (*verso*): werck ghemaelt. selue ghemaect heefft mitter hant | ." Compare the 1st Latin and 1st German editions above.

The Text begins on a8, the first six Views coming between b4 & e1, and that of Jerusalem between f6 & h1. The section on Manners and Customs, " Van die zeeden ghewoenten ende dwalinghen," begins on k8 *vo.*

The second part (Pilgrimage to S. Katherine's) begins on s5 and ends on y6; immediately below beginning the Itinerary which is continued on verso. On next leaf (y7) the Vocabulary, on y8 beginning the History of the Sieges, &c., the book ending on sig. z6 *vo.*: then a leaf with the large cut of animals: verso blank.

The original date of composition, (which may be also that of the present version) occurs on sig. n5, *line* 16: dusent vierhondert eñ vijffendetach- | tich (1485).

The woodcuts are from the same blocks as in the 1st Latin edition of 1486; but the initial R is changed for a new woodcut initial of rustic design with the same arms as before, the letter now being H, to agree with the translation "(H)Ochweerdichste vader in cristo .. "

The folding woodcut views measure the same as in the 1st Latin edition (see p. 3), but for a fraction of an inch in the case of two or three on account of overlapping, &c. (small portions are also made up and margins strengthened). It is to be remarked that in this edition Jerusalem forms sheet g and has portions of letterpress printed on the back, differing in these respects from other editions, in which this View is usually unsigned and has only separate woodcuts on back.

The pages of text printed on the otherwise blank backs are as follows:—

		No. of Pages.	*No. of lines.*	*Signatures.*	*Commencing.*
1	Venice	2	2 + 29	c1	Hier naeuolghet ..
			29	—	[P]Arens is een stade ..
2	Parenzo	2	38 + 1	d1	[O]Pten vierden dach ..
			40	—	Van die stadt zara ..
3	Corfu	2	23 + 1	—	[ ]En laetsten soe heefft ..
			15	—	[O]Pten vijfrienden dach ..
4	Modon	2	10	—	[M]Odon is een stadt ..
			16	—	Item morea ..
5	Candia	2	29 + 1	—	[V]An modon tot Candia ..
			17	—	[O]Pten. xvi. dach Junio ..
6	Rhodes	2	1 + 24 + 1	—	Vant heylichdom dat te Rodes is.
			42	—	[R]Odes is een stadt ..
7	Jerusalem	2	42	g1	een ghesont ..
			42	—	beghint vanden ryuier ..

The cut of the Church of the Holy Sepulchre is on e5 *vo.*: that of the Sepulchre itself on k4 (instead of its usual place on the back of the Jerusalem view): that of the Animals on last leaf, facing the colophon, which has the device as before.

The smaller cuts occur as follows:—

Figures.	*Alphabets.*	*Sigs.*	*Figures.*	*Alphabets.*	*Sigs.*
Saracens	Arabic	o3 *vo.*	—	Syriac	p2 *vo.*
Jews	—	o4	—	Coptic	p3 *vo.*
—	Hebrew	o5 *vo.*	Abyssinians	—	p5 *vo.*
Greeks	—	o6	—	Ethiopic	p6 *vo.*
—	Greek	p1 *vo.*	Turks	—	z4
Syrians	—	p2			

There are two kinds of paper used in this edition, having chain-lines respectively 32 mm. and 40 mm. apart. The watermark-device appears to be the bull's head as before, but occasionally one sees a gothic ꝑ with trefoil, c. 80 mm. high; a Calvary with outline cross, c. 55 mm.; and a double eagle.

Early signature on fly-leaf at end: Frans Hoerten.

Proctor (*Index* p. 35) remarks that the type in this book now contains numerous caps. from the press of the "Printer of Darmstadt Prognostication" who it is said, "seems to be closely connected with Schöffer": see also Pollard, I. p. 41.

Collation:—a8, b4, c8 (Venice); d16 (Parenzo, Corfu, Modon, Candia, Rhodes); e8, f6; g6 (Jerusalem); h-n8, o6, p q8, r6, s-z8, z8 (last blank, missing) = 190 (unnumbered) leaves in all, reckoning every leaf of views in the total: compare collations of Pellechet and Pollard as above.

VIII

BREYDENBACH (B. von). Peregrinationes, in French, trans. by N. LE HUEN. Lyon, M. Topie & J. Heremberg, 28 Nov. 1488

Sig. [a 1]: [*blank, missing*] *Sig.* a 2: (A) treshaulte trescrestienne et tresredoubtee prin- | cesse la roine de frãce Marguerite: . . Frere Nicole le Huē hũble | professeur en saīcte theologie religieux ala mere de di- | eu nostre dãe des carmes du cõuēt du põteaux de mer | et de la feu roine charlote que dieu absolue cõfesseur et | deuot chapellaī: et le vrē perpetuel subgect et orateur. | *Sig.* a 3 (*at foot*): Sensuiuent les rubriches demonstrant | le contenu du present liure. ‖ *Sig.* a 4 *vo.*: (P)reface pour introduction de la peregrination de | oultre mer en terre saīcte au tresglorieux et saīt | sepulchre nostre seigneur ihesucrist en iherusalē | puis les preferẽces et dignitez. apres les fruictz et vti | lites denotans du liure lintention: et la diuision. | *Sig.* a 7 *vo.* (*line* 12): Lexplication de lintention. | . . *Sig.* a 8 (*line* 6 *from foot*): Le commencement de ce saīct pelerinaige de la terre de ma na | tiuite iusques a venise. | . . *Sig.* g 4 *vo.* (*line* 27): En la seconde portion de ceste premiere partie principalle nous dirons des | meures rites z erreurs de ceulx qui habitent en la saincte terre. Et commence | cy petite preface. | . . *Sig.* m 7 *vo.* (*line* 17): Cy finist la premiere partie de ce present liure. | (*larger type*): pour la seconde peregrination de iherusalem | en allant par desers au mont de sinai pour visi | ter la tresglorieuse saīcte lzatherine [*sic*] premise se | ra vne preface ‖ *Sig.* m 8: (L)Es histoires sacrees bien reuolues et lues | qui son les Instruments . . *Sig.* q 4 *vo.* (*line* 16): Cy finist la seconde peregrination faicte par grant deuotiõ a la tressaincte lzatheri- [*sic*] | ne au mont de Synay. | Sensuit apres la protraction ou figure du sepulchre . . Ap's sera la figure de ihrlēm z du pais | [*woodcut below: View of Holy Land follows*] *Sig.* q 5: Aulcuns noms communs du langaige des turcs translates en | francoys: . . *Sig.* q 6: Les noms des Isles . . (*line* 5): Preface petite es hystoires subsequentes. | . . *Sig.* s 7 *vo.* (*colophon*): . . Imprime a Lyon par hõnestes hõmes Michelet topie | de pymont; z Jaques heremberclz [*sic*] dalemaigne demourant audit lyon. Lã | de nostreseignez. Mille. cccc. quatrevīgtz z huictz et le. xxviii. de nouēbre | *Sig.* s 8: Ces bestes Icy soubz pourtraites sont comme nous les auõs veues en la terre saīcte | [*woodcut below: device on verso*]

Handsome French type, 37-39 long lines to a page, some headings in a much larger type, with signatures, but no foliation; woodcut views and other illustrations copied from the originals: woodcut ornamental initials. Small folio, fine copy, (measuring $10\frac{5}{8} \times 7\frac{5}{8}$ in.), *18th Cent. russia, fresh and sound, gilt back and ornamental panelling on sides, m. e.* (ex libris Sir Andrew Fountaine).

FIRST FRENCH TRANSLATION; by Nicolas le Huen, Carmelite of Pont Audemer (Eure) and confessor of Charlotte, queen of Louis XI: (she died 1483). It is not merely a translation, however, but an adaptation, Le Huen having used Breydenbach's book as the groundwork of the narrative of his own journey, dates, names and essential particulars being altered. As Le Huen himself did not perform the Pilgrimage to S. Katherine, the original account of Breydenbach is simply translated, and otherwise left intact. As will be seen, the account of Le Huen's own return journey is entirely new. The work was also translated by Jean de Hersin, see No. XI.

Not in Hain, *Repertorium*, but recorded by Copinger, *Supplement*, II. 1337 (= 3538); according to Pellechet, *Incunables*, 2982, the two copies in the Bibl. Nat. and that in the Mazarine are incomplete; Proctor, *Index*, 8591 (De Thou's copy with his arms). No copy in Bodleian. Brunet, *Manuel*, I. 1251-2; G. Brunet, *La France Litt.*, p. 35; Dibdin, *Bibl. Spencer.*, VI. p. 214 (see also p. 88 and III. p. 219, note, *Bibl. Decam.*, I. 196-7); Rylands Catalogue, I.

The blank first leaf, a1, is not in this copy. The dedicatory epistle to Marguerite of Austria, repudiated queen of Charles VIII, commences on sig. a2 with eight lines of large and handsome type. In it Le Huen mentions having been encouraged by Madame de Segre, Marguerite de Corandon, and further (a2 *vo.*, *line* 8): ".. iay ung petit euure cõpose du pelerinaige tressainct .. qui est de Jherusalem: lequel .. ceste annee passee ay accomply des noblesses z lieux glorieux vous veulx auertir pour auoir memoire z souuenãce de nostreseigneur Jh'us: et comme par maniere de passe temps: a cause que plusieurs seigneurs et dames sont curieux a demander de la region ou de la terre de promission. De ce que iay veu: a mon poure entendement feray manifeste. Du pelerinaige de la glorieuse vierge et martyre saincte katherine de ma part riẽs ie nescripray: mais ung venerable seigneur de lesglise de magonce doyen z chambriere mon predecesseur [*i.e.*, Breydenbach] audit sainct voiage en a escript: et de luy ou de son escript feray mension en ce present traicte par maniere moult merveilleuse: car par escript z par figures le congnoistres: non seulement par vostre endendement: mais par les yeulx corporelz: dont les hommes sont fort refocilles et leurs esperis doulcement consoles. .." It is also mentioned (a3, *line* 2) that this "opuscule" was offered to the Queen "par lexortation de madicte dame de Fegie et fille en Jhesucrist." Sigs. a3 *vo.* & a4 *ro.*: Table. Sigs. a4 *vo.*-7 *vo.*: Preface, followed on last page by *Lexplication de lintention*, (no mention of Reuwich), in which Le Huen says that he had meditated the journey during 10 years as a penance for worldly vanities: and below that, *Lintercession des milles martyrs* .. mentioning the companions of the pilgrimage: Monseigneur l'euesque de Cambray [Henr. de Bergis, d. 7 Oct. 1502], and others as below.

In the same paragraph is a note on the printers, which is given below more fully. Then below (a8) begins the Text. The author mentions that he started from the "cõuẽt du ponteau de mer en normandie du diocese de Rouan," and that he was "natif ou diocese de lisieux." The prior, Joffroy le Reclus and many of the monks attended the author as far as Chartres, whence the journey was resumed on the Friday after Easter, 1487, Apl. 22. At Turin the horses were sold, (as in the 1490 Pilgrimage mentioned below), arriving in Venice on the eve of the feast of S. Mark [Apl. 25].

Le Huen lodged "a lomme sauuaige au bas de la place sainct Marc qui est moult belle z excellente: et est ledit hoste du pais de liege châtre dudit sainct Marc .. et la trouuasmes troys nobles hõmes dont lung est tresorier du roy nostresire en son pais de auergne nõme Auseline [*sic*] de la maladerie. Guillaume chastellain de monseigneur sainct Anthoine: et vng gentil hõme de berry nõme Mõseigneur [*blank space for name*] .. vng gẽtil hõme dauergne pres de nostre dame du puys seigneur de rochefort .. vng gracieux z saige enfant natif de Lyon nomme sire henry de cucharmois .. " The last person mentioned might possibly have been connected with the Jehan de Cucharmoys, who also made the pilgrimage in 1490: the account of which was printed with his translation of Guerin Mesquin, Lyon, 1530 (see C. F. Murray Catalogue of French Books, No. 214: cf. Roehricht, *Bibliog. Geogr. Palaestinae*, 1890, pp. 139.667). On a7 *vo.* Henry's name is given as "de encharmois," but that is evidently a misprint, the c & u being easily mistaken for e & n. "Les Cucharmois ou Cuchermois sont une ancienne famille de Lyon. Henri Cuchermois figure dans la table de nos conseillers de ville 1492-3, et Jacques, 1509(-23)": see Breghot du Lut, *Nouv. Mélanges Biogr. et Litt.*, Lyon, 1829-31, p. 446. Other persons are mentioned in Contents (a4) as follows:—Maistre Nicole de Anvers, Messire Symon de Magunce [Mainz], Monseigneur de la Mouniere.

The "patron" of the galley is mentioned as Augustin Contarin, as in the original work. "Sachent tous que grande astuce et solertie est requise a marchander au patron," and on that account the form of contract is given for the guidance of future pilgrims. A stay of six weeks was made at Venice. The lists of relics to be seen there and at Padua follow Breydenbach's original, but with some transposition, probably "for difference."

The embarkation was made on June 9 [1487]; Parenzo was left on the 12th, Corfu reached on 25th, Modon on 30th, and Rhodes 9 July: immediately following the list of Relics at this place is what appears to be an additional note on Philermo (see p. xiv). About July 1 (sig. c1 *vo.*) it is mentioned that "le chancellier de Rhodes qui venoit dembassade de deuers le roy: hõme fort entẽdu z de grant eloquẽce de picardie natif se departit: et ung commandeur de Rhodes frere Jacques nõme: a cause q' une naue de marseille la estoit arriuee .." The name of the Venetian

"capitaine" of the isle of Cerigo is given as Jehan Francoys on the same page; and a monk of S. Faron de Meaux as being in the company.

Departing from Rhodes 11 July, they arrive at Cyprus on the 15th: leaving there on the 17th they sight the Holy Land on the 19th at 6 o'clock in the evening. At Jaffa they send "lescripuain de la naue auec ung crestien de la sainture [*i.e.*, of St. Paul] nomme Helye congneu en la terre pour aller querir le saufconduit: le pere gardien du mont de syon." They had to wait, all the time in close confinement in a cave or pit, until Aug. 1 for the arrival of the "gardien" who came with two monks, and "ladmiral de Iherusalem." Passing through Rama, they hear mass at the Monastery of Mount Sion, 5 Aug.: the account of Jerusalem and its sights following.

The return is made from Jaffa on the 23rd Aug. They find that the "patron" of the rival galley had spread false reports at Rhodes regarding Le Huen's party, such as several of them having the "peste" and that "bourges auoit este bruslee par vng des cheualiers du blanc en berry." The following persons are mentioned in various places: Vidal de Rochefort, gentleman, of Auvergne (see above), died 23 Aug. 1487: another gentleman, named Rochefort, mentioned on 10 Sept.: Symon, a doctor of laws, of Utrecht, died 12 Sept.; (he had received the order of Chivalry at Jerusalem): messire Gilles, *soubdiacre* of Angers and native of Brittany, died on 16th: monseigneur de la Mouriniere, chevalier, mentioned on 17th: a German merchant died on 27th: the Seigneur de Rhodes mentioned on Oct. 10, with description of his appearance: "ung bel homme bien forme et puissant de laage de cinquante a soixante ans, grande barbe et forte toute blanche," &c. This was the famous Grand Master, Pierre d'Aubusson, who so successfully withstood the onslaught of the Turks in 1480: at this time he was 64 years of age: died 1503.

On Oct. 12 frère Anthoine de Rochefort died; on the 14th also died a notable Canon of S. Anthoine de Rouarge, and another person, a native of Normandy, who had been on the same journey before.

They land at Brindisi and travel four days to *S. Nycholas du bar* [Bari; the tomb of the Saint being in the Priory dedicated to him]. Le Huen then journeys to Naples, visiting the Carmelite convent as a matter of duty, where he was presented with a "certaine portion du noble bras a monseigneur sainct Albert prouincial de icelle prouince." At Rome he had of the "lieutenant sainct Pierre nostre sainct pere le pape Innocent vng grant tresort vng bien inestimable des dix milles martyrs portion venerable: cest le lung de eulx le bras me fist liurer trestout entier auec la cicatrice ainsy que Iay linstrument auctentique signe de la main propre dudit pape innocēt: auec aussi une dent." The account of the Voyage terminates below (e4) with the words: "Du retorner de Romme ie ne parleray plus." Then follows the (topographical) Description of the Holy Land, ending g4 *vo.* Then the section on the Manners and Customs of the inhabitants with the Life of Mahomet, the Exhortation to Kings and Princes for the Defence of the Holy Land (with a short account of the Crusades, sig. m4 *vo.*) and ending (m7 *vo.*) with the Vision of "charles le channe[*sic*] quart imperateur apres charlemaine."

The second part, dealing with the Pilgrimage to S. Katherine's, is translated direct from Breydenbach without alteration, for Le Huen's company did not perform this journey, as he himself remarks in the Contents (a4) "En ceste na eu parsonne de nostre compaignie: combien que plusieurs leussent propose: et de fait leussent entreprins sil eust este possible." It may be noted, however, that one alteration, at least, has been made, viz., the name of frère Philippe de Lourme is substituted for that of frère Felix Fabri in the account of the return journey (sig. p4 *vo.*) On n3 are given, as usual, the names of the original travellers, but here somewhat corrupted: iehā cōte de solīs: bernard de budēbach; philippe de bichen; and Erard renich du trech "qui ait pourtrait et affigie aīsi que il a veu aupres de la verite comme faire se peut de toutes les hystoires faictes ou a faire en ce liure," this, naturally, being the only place where the artist's name is retained.

[The text of the portion from e4-q4 was reprinted in Mamerot, *Passages d'Oultre Mer;* occupying signatures M4-Cc1 *vo.* of 1518 edition].

On q5 is the French-Arabic Vocabulary. On q6 the list of "Les noms des Isles" is not given as, "Il nest mestier de les mettre en francois: car nous nauons pas les noms sinon en latin ou en italien: et seroit chose perdue z inutile de leur faire des noms aultres que le latin."

This is immediately followed by the History of the Sieges, &c., ending s7 *vo.* with the recipes against sea-sickness and vermin; then the colophon.

On I3 *vo.*, *line* 16: occurs the date 1487, probably that of the composition of this version: ".. iusques a present qui est lan | Mille. iiii. c. lxxxvii. .." On I7, "une lachrimeuse oroison," *line* 9, it occurs as 1488: ".. selon le temps qui court. Mille. cccc.lxxxviii. .."

On s8 is the large cut of Animals with line of type as given above: on verso the large device of the printers with their initials M & I on a shield supported by a lion.

This edition is remarkable in having the large folding views (copied from the originals) engraved on metal—probably copper—this being the earliest instance of engraved plates (rolling-press work) in a French-printed book. (The first in Italy is Bettini, *Monte Santo di Dio*, Florence, 1477; the first in England, probably Raynalde's *Birth of Mankind*, London, 1540).

The measurements of the views, with their proper places in the book, are as follows:—

1	CIVITAS VENETIARVM	$63\frac{1}{2}$ × 10	*inches.*	4 sections	facing	b4 *vo.*
2	PARENS	$15\frac{3}{4}$ × $10\frac{1}{4}$	,,	1 ,,	,,	b5
3	CORFVN	16 × 10	,,	1 ,,	,,	b6
4	MODON	$31\frac{1}{4}$ × $10\frac{1}{2}$	,,	2 ,,	,,	c1
5	CANDIA	31 × 10	,,	2 ,,	,,	c1 *vo.*
6	RODES	$31\frac{1}{4}$ × 10	,,	2 ,,	,,	c2 *vo.*
7	IHERVSALEM	50 × $10\frac{1}{2}$	,,	3 ,,	,,	q4 *vo.*

No text is printed on the backs of the views. Corfu is reproduced by Thierry-Poux, pl. XXII.

In this copy all the views, with the exception of Parens, are strengthened by having been neatly mounted on paper. Of Jerusalem 14 inches are missing. Four are bound in wrong places, viz., Venice, between c2 & 3; Parens, c1 & 2; Modon, c3 & 4; Jerusalem, q5 & 6.

The other woodcuts, with the exception of the frontispiece, were copied also on wood, their places being as follows:—The Church of the Holy Sepulchre, d1 *vo.*, having the inscription at foot set in type and let into block: "Cy est la disposition vray de lesglise du saīct sepulchre a nostres'ᶻ. Ihesus p' | dehors. Itē de lentree audit saīct sepulchre: et de la processiō faicte en icelluy. | " The cuts of Costume, &c., occur as follows:—

Figures.	*Alphabets.*	*Sigs.*	*Figures.*	*Alphabets.*	*Sigs.*
Saracens	—	I7 *vo.*	—	Syriac	k4 *vo.*
Jews	Arabic	I8	—	Coptic	k5 *vo.*
—	Hebrew	k1 *vo.*	Abyssinians	—	k8
Greeks	—	k2	—	Ethiopic	l1
Syrians	Greek	k3 *vo.*	Turks	—	r3 *vo.*

These cuts are not servile copies, but are freely imitated from the originals, the positions of the figures altered, &c. All have moveable border-pieces added at the sides. The alphabets are cut in separate rows, with the names of the letters added between in type.

The small cut of the Sepulchre is found on q4 *vo.* (reproduced by Thierry-Poux, *Imprimerie en France*, pl. XXI. 6). The large cut of Animals is on s8: the names cut on block are now in banderoles. The large device of printers is on verso, the leaf being otherwise blank.

The woodcut initials are remarkable for their uncommon style, consisting of white foliage on a black ground. The larger ones measure 40 × 45 mm. and comprise the following letters (the numbers indicating the times they occur): T, S (2), D (3), P, L (6), R, A (6), E (4), H, I (3), G, M.

Facsimiles of the two types used in this volume will be found in Thierry-Poux, *Imprimerie en France*, XXI. 3, and in the unpublished 4th volume of Claudin, *Hist. de l'Impr. en France*, where probably will also be found other particulars of this press. It will be noticed that "k" is absent, as usual with French founts, but is supplied by lz or Lz. The watermark throughout is a hand and star, measuring c. 58 mm. in height. On sig. n2 is a pen sketch by an early hand, representing the bust of a young man, and lettered ERASM[US?].

On a8, the translator, speaking of the preparation of the book, mentions the names of the printers (*line* 9): "Michiel topie du mondeuis en piemont ᶻ Jacques herēberck dalemaine." Proctor explains these names (*Index*, p. 612) as M. Topie of Pyrmont [Waldeck, Germany] and Jacob of Herrnberg, probably not being aware of the above mention, which apparently indicates Mondovi in Piedmont as Topie's native place.

In this advertisement one reads: "Le liure imprime et parfait sera cōmunique a tous le desirant."

Besides the present, only one other book (with names and date) is known to have been produced by these printers together, viz., Le Fèvre, *Histoires Troyennes*, 1490. Topie was also associated with J. Neumeister in the production of one book: Missale Ucetiense, Lyons, 1495.

Collation:—a8, b c6, d-h, I, k-m8, n6, o8, p-r6, s8 = 132 leaves, unnumbered, + Views as above. Sig. a1, a blank, is missing: a8 is misplaced between b6 & c1: q3 & 4 are transposed.

[Another copy, measuring 11 × $8\frac{1}{8}$ in. Folio, *brown morocco, gilt and blind tooled to a XV. Century pattern, g. e., by Lortic*, (ex libris A. Firmin-Didot, & Charles Butler).

Collation as before; in this copy sigs. l4 & 5 and the views of Venice and Modon are in facsimile, but a portion of the latter remains. All the others are entire but for a small portion in Corfu and Jerusalem made up in facsimile: as the missing portion of the latter is found intact in the other copy described above, together they make a perfect example of the plate].

IX

BREYDENBACH (B. von). Peregrinationes, in French, translated by Nicole Le Huen.

Paris, N. Higman for Fr. Regnault, 12 Oct. 1517

Sig. [✠1], *Title:* (L)E grant voyage de Iherusalem diuise | en deux parties, En la premiere est trai- | cte des peregrinations de la saincte cite | de Iherusalē: Du mont saincte Kathe- | rine de synay: et aultres lieux sainctz, a- | uec les a, b, c, des lettres grecques, cal- | dees, hebraicques, et arabicques, auec aulcūs langai- | ges des turcs, translatees en francoys. | ¶ En la seconde partie est traicte des croisees et entre- | prinses, faictes par les Roys et princes crestiens, pour | la recouurance de la terre saincte . . ¶ Des guerres des turcz, et tartarins: la prinse de Cō | stantinoble, du siege de Rhodes, la prinse de Grenade | Auecques lhystoire de Sophie, Les guerres et batail | les entre le grant Turc, et le grāt Souldan, faictes de- | puis nagueres. Le chemin et voyage de Rome, A- | uec les stacions des eglises . . | ¶ Imprime a Paris pour Francoys regnault, librai- | re demourant en la grant rue sainct Iacques a lymai | ge sainct Claude. | ¶ Cum priuilegio. ‖ *Part II. Title, sig.* [pp1]: ¶ La seconde partie prīcipale de ce presente Liure con- | tenant plusieurs voyages, guerres, croisees, et ex | peditions faictes en la Terre saīcte: pour la re | couurance dicelle: Par plusieurs prīces et | Roys crestiens: Cōme Charles martel, | Pepin, Charlemaigne, Godeffroy de | buillon [*sic*], et le roy sainct Loys . . Avec listoire de | Sophie, dit ysmael. | ✠ | ¶ Et plusieurs guerres, et expeditiōs faictes en | tre les turcz, et payēs. Et pareillemēt des guer- | res faictes dernierement En lan mil cinq cēs et | seize: et dizesept [*sic*]: Entre le grāt turc: ℞ le souldan. | [*device*] | ¶ Cum priuilegio. | *Sig.* I6 *vo.:* ¶ Cy finist le grāt voyage de Iherusalē auec | plusieurs aultres choses singulieres, Impri | me a Paris, par Nicolas hygman īprimeur, | pour Francoys regnault libraire iure en luni | uersite de Paris le douziesme iour de octobre | Lan mil cinq cens et dixsept. ∴ ∴ ∴ | *Next page* (k1): ¶ Le chemin de romme auec toutes les eglises | . . *Last page* (K5 *vo.*): ¶ Cy finist le grant voyage de Iherusalem . . Imprime a Paris pour Francoys regnanlt; [*sic*] le dou- | ziesme iour de octobre Lan mil cinq cens et dixsept. |

Gothic letter, 48 long lines to a page, with signatures, and partly folioed: woodcuts: large copy (10 × 7 inches), *calf gilt*, (British Museum copies C. 32. m. 20, and Grenville 6780).

SECOND EDITION OF N. LE HUEN'S ADAPTATION AND TRANSLATION; with the new addition of a second part. Brunet, I. 1252. Bibl. Nat. *Cat. Gen. des Livres Impr.*, XIX., col. 532-3, one copy imperfect; one fragment. Rothschild Catalogue, III., No. 2635.

The title-page is in red and black, consisting of 25 lines arranged in 4 paragraphs + 1 line (measuring from top to bottom 180 mm.), without any other ornament than an initial L (33 mm. square). On verso is the licence of the Provost of Paris for two years, dated 4 Sept. 1517, signed Bouchier, and Corbie. Sig. ✠2-4 *vo.:* Table. *Next page* (a1): Epistle by Nic. le Huen to "la roine de

france Marguerite" as in the 1st edition of 1488. Sig. a2 *vo.*-4 *vo.*: Preface or Introduction, On a5 is the *Intercession* as before, but altered, introducing the name of Regnault in the place of those of Topie and Heremberg. On a5 *vo.* commences the Text, the Description of the Holy Land on d6 *vo.*, the Manners and Customs on f8, the Journey to S. Katherine's on m1: ¶ Pour la seconde peregrination de iheru | salem en allant par desers au mōt de synay | .. followed by the Vocabulary on p3 *vo.* & p4, ending with the paragraph on the number of Islands on p4 *vo.* with: ¶ Sensuit apres la protra | ction ou figure du sepul | chre .. and the Sepulchre cut below.

The second part commences on sig. pp1 with a new title-page, occupying 16 lines roughly in the form of the Holy Grail, and having the elephant device of F. Regnault below: the Prologue on verso. The contents of this portion are as follows:—

(1) History of Charles Martel, Pepin, and Charlemagne, from the Chronicles of Sigebert (de Gemblours), Helinandus, Turpin, Hugues, and "Le Cosmographe" (? Vincent of Beauvais). Chapters 12 to end are identical with those in Mamerot, *Passages d'Oultre Mer*, Paris, 1518, sigs. C2-D4.

(2) Sig. q1 (*heading*): ¶ Cy apres sensuit vng abrege z recueil: des | voyages faictz en la terre Saincte pour la re | couurāce dicelle. .. below which is: (E)xortation et plainte lamentable de lestat et mal | gouuernement q' on voit en leglise: parquoy on est desprisee. .. the Text commencing: (L)E fol labeur me donne paine superflue: |

(3) Sig. q4 *vo.*: ¶ Compendieuse lamentation sur | les rois et princes crestiens pour la | deffēsse de nostre foy .. *begins:* Entendez roys z princes entendes ie vous prie: ..

(4) Sig. q6: ¶ Sensuit le motif et la cause | qui meust godeffroy de buillō | a entreprendre voyaige dou- | tre mer .. comprising the Histories of Godefroy de Bouillon, Baudoin, Foucques d'Anjou, Almery, Guy de Lusignan, &c.

(5) From x2 the running headline is: "De vincent historial," which portion appears to begin: ¶ De la tyrannie de paperissole | et de la destruction des turcz. | This and the 11 following chapters down to the words "est moult perilleuse," correspond with chapters 139-152 (omitting c. 148) lib. XXI. of Vincent de Beauvais, translated by Jean de Vignay, Paris, N. Couteau for J. Petit, 1531, vol. V, sigs. 5h3-4i1. There may be other extracts from the same translation, but in any case the chapters are not in the same order.

(6) From sig. z1 the running headline is: "De sainct Loys"; and from A1 to H3: "Des guerres contre les turcz z sarrazins" (during the time of Philip III). On A3 (2nd alphabet) is an account of the persecution of the Templars in 1307, with the Articles of accusation: (compare the latter in Favine (A.), Theatre of Honour, Lond., 1623, pp. 404-5). On A4, the Shepherd's intended Crusade in 1320; A4 *vo.*, the execution of the Lepers of Languedoc on the charge of poisoning the wells (1321). C7 *vo.*, the Siege of Constantinople in 1453 (same as in Mamerot, *Passages d'Outre Mer*, Paris, M. le Noir, 1518, SS3 to end: *not* Le Huen's translation). D3, the defence of Belgrade by John Corvinus (Huniades) with the help of S. John of Capistran in 1456. E1-F2: The Sieges of Negroponte, Rhodes and Otranto are from Le Huen's translation: they ought to have been printed at the end of Breydenbach's work, *i.e.*, the first half of the volume, as in the other editions. Then follows a chapter on the Conquest of Granada, 1492, and then:

(7) Sig. F4 *vo.* (*at foot*): ¶ Sensuyt lhistoire moderne, du | prince Syac ysmail surnomme | Sophy Arduelin, Roy de Perse | z de Mede .. H1 *vo.*: ¶ Sensuit loccasion et matiere, du recent et nouueau sauf- | conduit, donne de plain vouloir par le Souldan aulx sub- | gectz du Roy treschrestien, Tant pour aler en pelerinaige | au sainctz sepulchre, comme trafficquer marchādement en | ses terres et seigneuries doultremer. | *ending* H3 (*last line*): bon pasteur. Et lors le suyuront ses ouailles de toute pars. | ¶ Cy finist listoire de Sophie. ‖ This history of Ismaël, Shah of Persia (1487-1524) is translated from the Italian text of Giovanni Rotta, La uita del Sophi Re de Persia & de Media & de | molti altri regni & paesi .. [s. n., c. 1508, roman letter, 28 lines, Brit. Mus. C. 32. g. 11]: the present French version is that of J. Le Maire des Belges, being the same as it appeared in 1511 and other editions of his *Scismes et Concilles de l'Eglise*. A German translation was printed in 1515 by E. Oeglin at Augsburg. See also note to 1522 edition of the present book. Rotta was a physician established at Aleppo: his original work is dedicated to the Doge Leonardus Laureanus (doge, 1501-21).

(8) H3 *vo.*: ¶ Cy ensuyt vng petit traicte touchāt les il- | les, et terres neuues q' le Roy de portugal a trouuez, z aulcūes boutees en sa subiection. | Comment hose indian monta sus Caranelles et vint en portugal .. being an account of the voyage of Pedro Alvarez [Cabral] to Calicut, Sept. 1500, and the arrival at Lisbon of the Indian "Preioseph" at the end of June.

This converted native passed on to Rome and Venice (June, 1502) where his account of manners and customs at Caranganor was taken down.

(9) H8: ¶ Aucunes lettres touchant des isles et terre neufues. | .. comprising: (1) a Letter of Dom. Critico "messagier de la seigneurie de Venise en Portugal," dated 27 June, 1500 [1501 in the original], announcing the Portuguese discovery [by Cabral] of a new land "terre des papegaulx," and mentioning "Bartholomy florentin." (2) Letter of Pietro Pasqualigo "orateur de la seigneurie de Venise .. escripte a ses freres dedans Lisbone," 19 Oct. 1500 [1501 in original], reporting the discovery by Gaspar Cotrad [Cortereal] of a land [Labrador] between "Mastrail et Pouent," [*i.e.*, North-West] with a description of 58 native persons brought therefrom. (3) Letter of Franc. de la Saita of Cremona, dated Lisbon, 16 Sept. 1502, addressed to Pasqualigo "en espaigne" and mentioning the death of "Areschorca facteur du roy" at Calicut [Jo. de Nova's voyage]. (4) Letter from Spanish merchants to their correspondents in Florence and Venice, dealing with the Treaty between the King of Portugal and the "Roy de Calichut" and the voyage of "de la frote," May 1502 to Dec. 1503. Compare Harrisse, *Bibl. Americana Vetust.* 1866, p. 61.

These items (Nos. 8 & 9) are translated from lib. VI. of Montalboddo Fracanzano, *Paesi Nuovamente Ritrouati*, &c., Vicenza, 1507, [Brunet, *Manuel*, V. 1156: Brit. Mus. C. 32. f. 30] corresponding with sigs. B1 *vo.*-D3 (*end*), but are not in the same order. The running headline in present book is: "Du Roy de portugal" from H4 *vo.* to I4. The above may possibly be the first French translation: ? that by Mathurin du Redouer, all editions of which were published *sans date*, but early.

It was in consequence of the Portuguese advances in India that the Sultan of Egypt threatened vengeance on all Christians in his dominions as well as the destruction of Jerusalem and all holy places. The Venetians encouraged him, fearful of losing their Eastern trade.

(10) Sig. I4 *vo.*: Notice of death of Louis XII and accession of François I: headline "Du roy Francoys."

(11) Headline, I5-I6 *vo.*: "Coppie des lettres," sent to Pope Leo X, and translated from the Italian, recounting victories over the Turks in 1516, Nos. 2 & 3 being from the "Consul de Sio" [? Siout, Upper Egypt] (30 July, 1517). These end I6 *vo.*: Maiz q'l estoit pour le mieulx le lais- | ser en ladicte morea: Pour cause des choses dessusdictes. | Then the colophon as above.

(12) Sig. k1, running headline: "Le voyage de romme," and below: ¶ Le chemin de romme auec toutes les eglises | Et mesmement les sept eglises principales que | doiuent visiter les pelerins qui y vōt auecques | les indulgẽces et remissiōs q'lz acquierẽt et aussi | les staciōs q se font durāt la saincte quarātaine. | ¶ Item plus le chemin depuis | lyon iusques a venise. | Then follows the itinerary from Paris to Rome, which was the *plus aise facile et vtile a tenir tant pour logis que pour peregriner en la saincte cite de Romme a commencer de .. Paris .. En laquelle a este translate et imprime cedit present liure ..* (12 Oct. 1517). The way is by Estampes, Thury, Orléans, Bourges, &c., and is the same as in Signot (Jac.), *Totale et Vraie descr. de tous les passaiges*, &c., Paris, 1515, &c. For other itineraries, Paris to Venice, Lyons to Venice, &c., see C. F. Murray Catalogue of French Books, index, *s.v.* Chemin. Then follows an account of the Basilicas of Rome with their relics, abridged from the *Mirabilia Romae*, see p. 37 present description. The other churches are reduced to a simple list, which is followed by the Stations of the Cross, ending k5 *vo.*: ¶ Sẽsuyt le chemin de Lyon a venise | (by way of Verpillerie, Tour du Pin, Chambèry, &c.), the second colophon below. This piece (No. 12) in its abridged form was also separately printed [? Paris, c. 1520]: see Rothschild Catalogue, II. p. 409.

For the description of the view of Jerusalem and the large folding woodcut found in some copies, see those in the 1522 edition, which are identical.

The Costume cuts were not done for Regnault's editions, but the alphabets were copied from the Lyons edition as follows: Arabic i4 *vo.*, Hebrew k1 *vo.*, Greek k2 *vo.*, Syriac ("Caldee") k3, Coptic k4, Ethiopic k6. Copies of these alphabets were made by M. le Noir for his edition of Mamerot, 1518.

The small cut of the Sepulchre appears on p4 *vo.* & ppp8 *vo.* The Animals were not done.

The other cuts illustrating the 2nd part of the book appear in Regnault's editions for the first time, and are from various sources. That on pp2 is a large one representing Charles Martel: originally from Boccaccio, *De Casibus Illustrium Virorum* (in French), Paris, J. du Pré, 1483(-4), afterwards used in Pynson's edition, London, 1494: see Bibliographical Soc. Trans. VI. pp. 42.45.

Besides those already mentioned there are 48 other cuts from various sources throughout

Part II. Several originally appeared in the *Mer des Histoires*, Paris, P. le Rouge, 1488, *e.g.*, those on sigs. pp4?, pp6?, ppp1 (repr. Claudin, I. 465(1)), t3 *vo.* (repr. Murray Cat. p. 433), v2 *vo.* (Murray p. 438 top), v7 *vo.* (Claudin, I. 469 left half).

Others are probably from Verard's *Chroniques* of 1493 and others published by him, as those on sigs. ppp4 *vo.* (Macfarlane's *Verard*, pl. XIX), ppp8 (Claudin, II. 211).

Several were afterwards employed in the 1522 edition of present book, *e.g.*, those of Lyonnese origin: A2 *vo.* (2nd alphabet), A5, B1 *vo.*, B4 *vo.*, C7 *vo.*, D2, E1.

That on I5 originally represented Platina writing the lives of the Popes and is probably the identical block used in the edition of that work, Lyons, Gilb. de Villiers for Vinc. de Portonariis and Const. Fradin, 1512. This and most of the others do not appear in the 1522 edition, although the type is the same in both: by that time the greater part of the stock may have passed into the hands of one of the Couteau family.

Numerous ornamental initials throughout. The text-type in this edition of 1517 was also used for that of 1522: the two issues may readily be distinguished by the width of the type column, which is 125 mm. in the present and 130 mm. in the 1522 edition.

Collation:—✠4, a-c6, d8-p4 (8 & 4 alternately), pp8, ppp8, q8-z4 (alternate), A8-F4 (alternate), G4, H8, I6, K6 (last leaf blank) = 4 ff. unnumb. + iij-xc + 16 unnumb. + xci-cxcviij + 1 blank. Note: the 16 unnumbered leaves between xc & xci are signed pp & ppp, and thus appear to be an afterthought on the part of the printer.

The last blank leaf in the Grenville copy bears on the verso what appears to be a "set-off" of some of the woodcut alphabets. On the title in a contemporary hand is "Je suys A maistre Francoys Sireau." Only the left half of the map of Jerusalem is in that copy (facing l4 *vo.*), but it has the border-line intact all round. Each half had this line originally, but where the edge of either half overlapped the other in joining up, one had to be cut off so as to make the entire view continuous. The watermark is a gothic p with forked tail, curving upwards. The folding woodcut of the Crusaders, &c. is not in the Grenville copy, but is found in the other Brit. Mus. copy (C. 32. m. 20) though divided into two halves: that of the French army facing l4 *vo.* (watermark, a shield, in chief 3 fleurs-de-lis; below, 3 crescents, 2 & 1): and that of the Pope's benediction, &c. facing q1. The map of Jerusalem is not in that copy.

The type inserted in all these cuts is identical with that in the 1522 edition (No. X) and is in the same position in the blocks.

[Another copy. 4to., *old russia, blind ornaments, g. e., by C. Smith*, (ex libris George Rennie, "21 Whitehall Place," and Rev. Walter Sneyd).

This copy, acquired by Mr. C. F. Murray since the above description was in type, contains the double folding woodcut of Crusaders, (facing verso of sig. pp1), which is identical in details with that in the B.M. copy and that in the 1522 edition, No. X, but the watermark is a hand and star, measuring about c. 90 mm. in height, with chain-lines c. 23 mm. apart. The watermark elsewhere in book appears to be a shield with arms *per pale*, France and Brittany, (no crown above). The map of Jerusalem is not in this copy].

X

BREYDENBACH (B. von). Peregrinationes, in French, translated by Nicole Le Huen. Paris [Higman or Couteau ?] for Fr. Regnault [the younger] 20 Mar. 1522[-3]

Sig. [✠ 1] *Title:* (L)E grant voyage de hie- | rusalem diuise en deux | parties. En la premiere est traictie des peregrinations de la saincte ci- | te de Hierusalem, du mont saincte Lzatherine [*sic*] de Sinay et autres | lieux sainctz, auec les a, b, c, des lettres grecques, caldees, hebraicques | et arabicques, auec aucuns langaiges des turcs trāslatez en frācois. | ¶ En la seconde partie est traicte des croisees et entreprinses faictes | par les roys et princes chrestiens pour la recouurance de la terre sain- | cte . . ¶ Des guerres des turcz et Tartarins La prinse de Cōstantino- | ble, du siege de Rhodes, la prinse de Grenade, auec lhystoire de So- | phie Les guerres et batailles entre le grant turc et le grant souldan | faictes depuis na gueres Le chemin et voyaige de Romme auec les | stations des eglises ou sont les grans pardons Et plusieurs autres | choses singulieres. | ¶ Imprime a Paris pour Francois regnault libraire demourant en | la grant rue sainct Jaques a lymaige sainct Claude. | ¶ Cum priuilegio. | *Part II. Title, sig.* [q 1]: ¶ La seconde partie principale de ce present Liure conte- | nant plusieurs voyages, guerres, croisees et expedi-|tions faictes en la Terre saincte: pour la recou- | urance dicelle: Par plusieurs princes z roys | chrestiens: Cōme Charles martel, Pe- | pin, Charlemaigne, Godeffroy de | buillon [*sic*], et le roy sainct Loys . . Auec lystoire de | Sophie, dit | ysmael. | ✠ | ¶ Et plusieurs guerres et expeditions faictes en- | tre les turcz z payens. Et pareillemēt des guerres | faictes dernierement En lan mil cinq cens et seize z | dixsept entre le grant turc et le souldam. [*sic*] | [*device*] | ¶ Cum priuilegio. | *Sig.* L 5 *vo.* (*large type*): ¶ Cy finist le grant voyage de Hierusalem auec plu- | sieurs autres choses singulieres Imprime a Paris | pour Francoys regnault libraire iure de luniuersite. | *Sig.* L 6: ¶ Le chemin de Rōme auec toutes les eglises . . *Last page* (M 3 *vo.*): ¶ Cy finist le grant voyage de Hierusalem auec plu- | sieurs autres choses singulieres . . Imprime a Paris pour Frācois regnault libraire | iure de luniuersite de ladicte ville le. xxe. iour de mars | Lan mil cinq cens. xxii. ‖

Gothic letter, 48 long lines to a page, with signatures, and partly folioed; woodcuts. 4to., fine copy, (9½ × 6⅝ in.), *original olive morocco gilt, corners of sides filled with olive branches enclosing heads of cherubim, in centres the arms of the City of Paris within an oval cartouche, g. e., enclosed in case,* (ex libris J. T. Simes, and J. Gennadius).

THIRD EDITION OF N. LE HUEN'S ADAPTATION, with additions as in the second edition (1517), also published by Regnault. Brunet, *Manuel*, I. 1252-3. No copy of this edition in British Museum. Bibl. Nat. *Cat. Gen. des Livres Impr.* XIX., col. 533.

The title-page is in red and black (20 lines arranged in 4 paragraphs + 1 line, and measuring from top to bottom, 172 mm.) without any other ornament than an initial L (28 mm. square). On verso the licence of the Provost of Paris for two years, dated 4 Sept. 1517, signed Bouchier, and

Corbie. Sig. ✠2-4 *vo.*: Table. Next page (a1): Epistle to Queen Marguerite by Nicole le Huen, as in No. VIII. Sig. a2 *vo.*-4 *vo.*: Preface or Introduction. On a5 is the *Intercession* as before, with the name of Regnault. The text begins on a5 *vo.*, the Description of the Holy Land on d6 *vo.*, the Manners and Customs on f8, the Journey to S. Katherine's commencing on m1, followed by the ¶ Preface petite es hystoires subsequentes, *i.e.*, the Sieges, which, however, are not in this place, but are printed in the 2nd part (see below). The Vision on p2 *vo.* & p3, then the Vocabulary on p3 *vo.* & p4, ending with the paragraph on the number of Islands on p4 *vo.* with the Sepulchre cut below.

The second part commences on sig. q1 with a new title-page, occupying 18 lines roughly in the form of the Holy Grail, and having the elephant device of F. Regnault at foot. On verso, the Prologue; text begins on next page, the matter being the same as in the 1517 edition.

(1) Histories of Charles Martel, Pepin and Charlemagne, sigs. q2-s3 *vo.*

(2-4) ¶ Cy apres sensuit ung abrege et recueil des voya- | ges faictz en la terre saincte pour la recouurãce dicelle | *i.e.*, the expeditions of Godefroy de Bouillon, Baldwin, Guy de Lusignan, S. Louis, &c., preceded by the "Exhortation et plainte lamentable," and the "Compendieuse lamentacion" as before, sigs. s4-z3 *vo.*

(5-6) De Vincent hystorial, De sainct Loys, &c., sigs. z3 *vo.*-H4 *vo.*, "la Prinse de Nigrepont; de Rhodes; de Idrontine" being on G1-H2.

(7) ¶ Sensuyt lhistoire moderne du prince Syac ysmail surnomme | Sophy Arduelin roy de Perse .. (translated by J. Le Maire des Belges), H4 *vo.*-I6 *vo.* Sig. I4, *line* 23: ¶ Celluy de qui iay translate vne partie de ceste histoire dytalien en francois escriuant au duc moderne de Uenise Lan mil cinq cens et huit .. (see note to 1517 edition). The "saufconduit" was proclaimed in Lyons at Easter 1511, one of the officers mentioned being Gilbert Chauveau, otherwise Montjoye, *roy d'armes*, (sig. I5 *vo.*): see also Murray Catalogue French Books, No. 354.

(8) ✠ Cy ensuyt ung petit traicte touchant ysles et terres | neufues que le trescatholique roy de Portugal a trou- | ues .. I6 *vo.*-K3.

(9) ¶ Aucunes lettres touchant des isles et terres neufues. | .. K3-L3.

(10) Accession of François I, &c., L3 *vo.*

(11) Letters to the Pope, &c., L4-5 *vo.*

(12) On L6 commences: ¶ Le chemin de Rõme auec toutes les eglises Et mes- | ement les sept eglises principalles que doiuent visi- | ter les pelerins qui y vont auecques les indulgences et | remissions quilz acquierent, et aussi les stations qui se | font durant la saincte quarantaine. | comprising the itinerary from Paris to Rome, the account of the Basilicas of Rome, and other churches, followed by the Stations of the Cross, ending with "Le chemin de Lyon a Uenise," and the colophon on M3 *vo.*

No large views were executed for Regnault's editions except one of Jerusalem.

La cite de Iherusalem, 29 × 9¾ in., 2 sections, facing sig. l4 *vo.*

This is entirely re-designed, though naturally founded upon the original one: it is cut on wood, but all the inscriptions are inserted in type. The extent of the view is curtailed; on the left going no further than the Chasteau des Pelerins, thus omitting Damascus; and on the right no further than Mount Sinai, omitting Cairo and Alexandria. Its place is indicated opposite on l4 *vo.*: ¶ Sensuit la protraction et | figure .. de | Hierusalem ..

In the lower right hand corner of this folding view is an interesting mark of a crowned dolphin in the sea and bearing the letters FO interlaced. This may be the punning mark of the publisher, F. Regnault, thus: Règne-eau—compare the regular device used by the elder F. Regnault, reproduced by Claudin, *Hist. de l'Imprr.*, II. 546.

Taken, however, in connection with the acrostic mentioned below, it seems more probable that this is the mark of Orontius Fine, the famous mathematician (1494-1555), who may have edited the present volume. If the view itself were better executed one would be inclined to attribute the design thereof to Fine, who did some fine work in the way of book decoration. A mark similar to the above is found on a fine cut of Astronomers, &c. in Purbach, Paris, M. Lesclencher for Petit & Chauderon, 1515: this mark consists also of a crowned dolphin (in allusion to Fine's birthplace, Briançon the capital of Haute-Dauphiné) and, forming part of the foliage close by, the interlaced initials FO as above mentioned can be distinguished, without doubt those of Fine, whose name is conveyed in an acrostic at the end of the Purbach, as

"Orontius Fine Briansonensis." The crowned dolphin and the initials are also found dispersedly in Fine's *De Mundi Sphaera*, Paris, Colines, 1542: see Murray Cat. of French Books, No. 651. The watermark is the gothic ℘ as described p. 26: the chain-lines being 25-30 mm. apart.

The other folding woodcut is that between p4 & q1, measuring 31½ × 9¾ inches, exclusive of margins, and is composed of two sections. The first shews knights and princes of all nations receiving the Pope's benediction before departing for the Crusades: on the right hand side of this section is inserted in type a Ballade, the initials of which give the name ORONTIUS FINE PHYSICUS: see above. The second half portrays the French army with the infantry composed of "Auēturies" and Swiss facing the Saracens: Jerusalem in background. Compare M. le Noir's copy of this cut in his edition of Mamerot, *Passages*, 1518: (reproduced in Murray Catalogue of French Books, p. 374). No watermark in this folding cut is observable: the chain-lines vary from 23 to 32 mm. apart.

The Costume cuts were not done for Regnault's editions, but the alphabets were copied from the Lyons edition as follows: Arabic i4 *vo.*, Hebrew k1 *vo.*, Greek k2 *vo.*, Syriac ("Caldee") k3, Coptic k4, Ethiopic k6. Copies of these alphabets were made by M. le Noir for his edition of Mamerot, 1518.

The small cut of the Sepulchre appears on p4 *vo.*, but no cut of Animals was made.

Most of the other cuts illustrating the 2nd part of the book appear in this edition for the first time, and are from various sources. That on q2 is a large one representing Charles Martel as before. There are 33 other cuts, 19 of these being from early Lyons books, as *Mer des Histoires*, Lyons, J. du Pré, 1491, and *Martial de Paris* [Lyons, ?Cl. Daygne, c. 1498], *e.g.*, those on q3, q6, r2 *vo.*, v8, y8, B3 *vo.*, C7 *vo.*, E5 *vo.*, F2, H2 *vo.*, H4 *vo.*, L4. Several of these are remarkable for the beauty of design and execution. Several of these are afterwards found in the hands of the Couteaus, P. Leber, and Bonfons' Widow, printers at Paris. In a different style there are seven narrow upright cuts, probably from a Bible. Three cuts are from the Verard *Chroniques*, 1493, *e.g.*, x3, C5 *vo.*, I2 *vo.* A portion of a cut from P. le Rouge's edition of *La Mer des Histoires*, 1488, is found on z1 and C2 *vo.* On C8 *vo.* is a copy (?) of a cut from Gringore, *Chasteau de Labour*, Vostre, 1499.

Numerous ornamental initials in various styles. The type appears to be the same as in the 1517 édition, but the width of the page is 130 mm. instead of 125 mm. The watermark is mostly a crowned shield of arms (?France).

Names of former owners occur on title as follows: "Julian le Peletus, 20 Mars 1516, vii*s* vi*d*." "Ay achepte ce liure auec la Cosmographie Latine de Munster et l'ay paya soixante dix solz 28 Jan. 1608, C. Barberousse." "Ce present Liure m'a este donne par Monsieur de fonteny parisien au moys de may 15810. P. Desforges." On b4: "R. Ghillet." On last fly-leaf: "10tt 1 vol 7 mars 1729."

Collation:—✠4, a-c6, d-z, A-M (8 & 4 alternately) = 213 leaves, the last blank not in this copy (4 unnumbered + ff. ccix) + view of Jerusalem and folding cuts as above. Sig. o1 marked d1 in error.

XI

BREYDENBACH (B. von). Peregrinationes, in French, translated by Jehan de Hersin: Pelerinage d'Oultremer.

[s.l., Lyon, Gaspard Ortuin] 18 Feb. 1489[-90]

Sig. [a 1], *Title* (*large type*): Le saint voiage et pelerina | ge de la cite saincte de hieru | salem. | *Verso:* [*full-page woodcut as before*] *Sig.* a 2: (E)N ce present liure est cõtenu le voyage et pelerinage doul | tremer au saint sepulchre . . cõpose en latin par . . Bernard de brey- | denbach . . (*line* 12): Et a este trãslate de latin en | francois . . par deuot religieux frere iehã de hersin docteur en theologie en lafamee | et excellẽte vniuersite de paris hũble prieur des freres hermites de saĩt | augustin de . . lyon . . (A) Tresreuerend pere en ihesucrist et sei | gneur monseigneur Bertholde Ar- | cheuesque du saint siege de magõce . . Bernardus de bereydenbach [*sic*] de ladi- | cte eglise de magonce doyen et chama- | rier obediẽte prompte et deuote. | . . *Sig.* a 4 *vo.* (*line* 16): Les articles cy ap's escrips declairẽt en som- | me totale ce quest contenu en ce liure. | . . *Sig.* a 6 *vo.:* Cy commẽce la preface, cestadire le prologue . . *Sig.* b 3 *vo.* (*at foot*): Sensuit le commencement dudit saint voyage depuis le lieu de no- | stre pays et nacion iusques a venise. ‖ *Sig.* b 4: (A) La louenge et gloire de nostre doulx | sauueur . . *Sig.* D 5 *vo.* (*2nd alphabet*), *line* 21: Cy cõmence la secõde partie prĩcipale de la p'miere partie de ce liure | En laq'lle est p'mise vne petite p'face ou petit prologue des meurs des er | reurs z des sectes . . *Sig.* L 5 (*line* 26): Cy commence la preface commendatoire | de la seconde peregrinacion ou pelerinage de | hierusalem . . iusques au mont de sinay a madame sain | cte Katherine. ∴ ∵ ∴ ∴ ‖ *Colophon* (S 5 *vo.*): Cy finit les saĩs voyages et pelerinages de la saĩcte cite de hierusale3 et | dumont de synay . . Imprimes le. xviii. iour de freuier [*sic*] Lan | mil. cccc.lxxxix. ∴ ∵ ∴ ∴ ∵ ∴ ‖ *Sig.* S 6: Cy sont les ysles depuis venise iusques a rhodes. | . . *Sig.* S 7 (*line* 11): Sensuiuent aucuns motz cõmuns en langue sarra- | sine translates en latin. | . . *Sig.* S 8 (*21st & last line*): Cy finit la table en la langue sarrasine. ‖ [*verso blank*]

Remarkable French type, 36-37 long lines to a page, with signatures, but no foliation; woodcut views and other illustrations from the original blocks. Folio, large copy, (11¼ × 8 in. nearly), *dark green morocco extra, full gilt back, centre block on sides, dull g. e., by Pratt* (ex libris ? Prince d'Essling, C. Inglis, M.D., and J. B. Inglis).

FIRST EDITION OF JEAN DE HERSIN'S TRANSLATION, apparently never reprinted: closely adhering to the original text and entirely differing from N. Le Huen's version.

Hain, *Repert.*, No. 3961, was unable to examine a copy; Copinger, *Supplement*, I. p. 127, gives 188(?) as the number of leaves, ascribing the book to the press of G. le Roy. Pellechet, *Incunables*, 2983, gives 171 ff. (see below), also stating the Arsenal copy to lack the Jerusalem view and that at Troyes to lack fol. 1. Proctor, *Index*, 8618, IB. 41944, (no copy in Bodleian), ascribes the book to the press of Jacques Maillet, but according to Claudin, *Hist. de l'Impr.*, 397 *sq.*, the actual printer was Gaspard Ortuin of Lyon. Neither the name of the printer nor that the town appears in the

book, but the date is given in full. The present appears to be the Essling copy recorded by G. Brunet (*La France Litt.*, p. 35) as having passed successively through the hands of the booksellers Techener and Payne, the latter of whom probably sold it to Mr. Inglis.

The title-page consists of three lines of large gothic letter, the verso being occupied by the full-page woodcut as in the 1st Latin edition of 1486.

On a2 is the introduction, together with the original prefatory epistle to Berthold, Abp. of Mainz, whose arms, however, are replaced in this edition by those of France (in an initial A), this being repeated on b4. The Table begins on a4 *vo.*, the Preface on a6 *vo.*, the Explication on b3, in which the artist is mentioned as in the original (b3 *vo.*) "ung singulier et fort expert paintre nõme Erhardus revvich du trec." The passage respecting the composition of the book runs (*line* 8): "et les ay fait mettre par lettres vulgaires et en latin par vng grant clerq a mon plaisir et selon mon aduis cõme il faloit .." The text begins on b4, with the large A before mentioned.

The Description of the Holy Land begins A4 *vo.* (2nd alphabet); the section on Manners and Customs on D5 *vo.*, ending with the Vision of Charles the Bald on L5. On verso begins the Journey to S. Katherine's, on M2 *vo.* being given the full list of the travelling party, including "ce paintre fame et de grant renom Erhard revvich du trech qui tous les lieux yci pains et figures il a fait z composes." The remainder of the names here given are not particularised in Le Huen's translation.

On Q6 begin the Histories of the Sieges, ending on S5 with the recipes against sea-sickness and vermin. On S6 is given the list of Islands in full (summarised in Le Huen), ending on S7 and immediately followed by the original Latin-Arabic Vocabulary (Le Huen's is translated into French). This ends the book on S8, the verso of that leaf being blank.

The date 1488, which is probably that of the composition of this version, occurs on G4, *last line*: ".. iusques a present qui est lan mil. CCCClxxxviii. .." No date is given in the "hareng piteuse" on L1.

All the woodcuts in this French edition being from the original blocks, the measurements of the Views correspond with those given at p. 3 above.

The pages of text printed on the otherwise blank backs are as follows:—

	No. of pages.	*No. of lines.*	*Signatures.*	*Commencing.*
1 Venice	2	35	c1	enuoient tous les ans. ..
		31	—	Et en oultre ..
2 Parenzo	2	2 + 33	[d1]	Sensuit la figure ..
		35	—	Et apres cesdis ..
3 Corfu	2	33 + 2	—	de ytalies pour aler ..
		36	—	Apres la mort ..
4 Modon	2	36	—	y sont dune terre ..
		36	—	y auoit cent cites ..
5 Candia	2	35	[e1]	mee de laq'lle dit lacteur ..
		36	—	vierge et martyre ..
6 Rhodes	1	35	—	ainsi dicte pour ce que ..
7 Jerusalem	2	Woodcut of Animals.		
		Woodcut of Holy Sepulchre.		

The two pages occupied by these two cuts are on extreme left of the blank back of the View. The Church of the Holy Sepulchre appears on sig. f6. The figures and alphabets as follows:

Figures.	*Alphabets.*	*Sigs.*	*Figures.*	*Alphabets.*	*Sigs.*
Saracens	Arabic	H3 *vo.*	—	Syriac	I1 *vo.*
Jews	—	H4	—	Coptic	I1 *vo.*
—	Hebrew	H6	Abyssinians	—	I5
Greeks	—	H6 *vo.*	—	Ethiopic	I6
Syrians	Greek	H8 *vo.*	Turks	—	R3

Several reproductions of cuts and type are given by Claudin, *Hist. de l'Impr.*, III. 397-406.

The watermarks are as follows: man's head and cross above, measuring 70 mm. in height [cf. that of Ratdolt's in Pomp. Mela, Venice, 1482, reproduced in Ongania, *Arte della Stampa*, I. p. 49, No. 1]. Jug or pitcher, 42 mm.; ?Helmet, 63 mm. (thick paper); Cross botoné (or trefoiled), 57 mm. (thin paper); Bull's head with Tau cross and cinquefoil above, c. 60 mm.; Gothic p and trefoil, c. 75 mm. (cf. Flemish edition, 1488); ?Serpent, c. 75 mm. (thin paper, sheet L).

Collation:—a b8; c8 (Venice); +1 unsigned leaf + [d]8 (Parens, Corfu, Modon); [e]8 (Candia, Rhodes), f g6, A-H8, I6, K-M8, N6, O P8, Q6, R S8 = 191 leaves, unnumbered, reckoning every leaf

of the views and including in the total a single leaf of letterpress (unsigned: printed both sides) inserted between the first two views (*i.e.*, between c 8 & d 1). This begins: cer le department, .. and ends, on verso (line 14): | de parentine, mais les ytaliens la nomment parente. ‖ In consequence of the expansion of the text by translation and the larger type used, it was found necessary to insert this leaf so as to continue the letterpress from the back of the map of Venice. The map of Jerusalem, &c., equivalent to six ordinary leaves, has no letterpress and is not included in signatures. Total number of leaves = 191 + View of Holy Land.

Pellechet's collation (No. 2983) is erroneous, giving only 171 leaves, partly accounted for by omitting any mention of sig. K, and not specifying the single inserted leaf.

In the present copy the outer extensions of the view of Venice are supplied from the 1502 edition. As the blocks in both editions are so similar, the difference would not be perceived but for the two pages of type on the back: (N.B.—The French equivalent of this Latin letterpress is found in its proper place on another part of the back of the view).

The Jerusalem view is slightly repaired and is inserted between e 8 & f 1, which is probably not its proper place: (in the British Museum copy it is placed at the end). Those of Candia and Rhodes are transposed.

XII

BREYDENBACH (B. von). Peregrinationes, in Spanish, translated by Martin de Ampies: Viaje á Tierra Santa.

Zaragoza, Paul Hurus, 16 Jan. 1498

Sig. [a 1] *title (in large xylographic letters)*: Viaje de la | tierra sancta | *Sig.* [a 1 *vo*]: [*full-page woodcut as before*] *Sig.* a 2: Comiēca el prologo de mar | tin Martinez dampies, enel transla | do del sancto viaje, si quier peregrina | cion dela tierra sancta. Fecho y com- | puesto por el Reuerendo Bernardo | de breidēbach: Dean dela yglesia me- | tropolitana, dela ciudad de Magun | cia de Alemaña: el qual endreço al re- | uerēdissimo arçobispo dela dicha ma | guncia, principe illustre, y elector del | jmperio. Despues transferido por el | dicho Martin dampies. Endreça se | y drige al inclito y muy noble señor | don Ioan de Aragon: conde de Ri- | bagorça, Uisorey de Catelúña. | Inclito y muy noble señor. | (U)Ieja doctrina es de | los antiguos: . . *Sig.* a 3 *vo.*, *col.* 2, *line* 24: Comiença ende la introdu-|ductiō [*sic*] de Martin martinez dāpies | enel tractado por el compuesto, para | principio siquier cabeça del santo via | je. . . *Sig.* a 4 *vo.*: Comiēça el tratado de Ro- | ma: cōpuesto por Martin dāpies. | . . *Sig.* e 8 (*col.* 2, *line* 12): Acaba se el tractado de Ro | ma de Martin dampies: puesto en el | principio del Uiaje dela tierra sancta, | . . y ende comiença la prime- | ra parte, dende Uenecia fasta Iheru- | salem . . *Sig.* e 8 *vo.*: [*blank*] *Sig.* f 1: Comiença ende la parte pri- | mera del Dean de magūcia, enel san- | cto camino delos peregrinos, dēde la | noble ciudad de venecia fasta el sepul | cro, y tierra santa de jherusalem. | . . *Sig.* 04: Comiēça vn tratado dela p'te | segūda del Dean de magūcia . . *(foot of page)*: Prologo del reuerēdo Dean | de Maguncia enel tractado de la se- | (*col.* 2): gunda parte, sobre las sectas y varios | erroes dela tierra sancta. | . . *Sig.* t 4 *vo.*: Comiēça la tercera parte del | sancto viaje: la qual tratara del romea | je, o peregrinacion de jherusalē a mon | te Synai: donde sta el cuerpo dela se- | ñora sancta Catherina. con la descrip | cion de todo Egipto: y el grāde ciu | dad Elcayre con Alexandria: y el no- | ble rio llamado Nilo . . *Sig.* y 2: Estas son las yslas q' hay de | venecia fasta en rodas. | *Sig.* y 2 *vo.* (*line* 8): Es acabada la p'egrinacion y viaje d'la tierra santa . . *Sig.* y 3: De como fue tomada | Constantinoble. | . . *Sig.* z 8 (*colophon*): ¶ Fue la presente obra a costas y espensas de Paulo Hurus aleman de | Constācia romançada: y con mucha diligēcia imprimida Enla muy In | signe y noble ciudad de çaragoça de Aragō. Acabada a xvj. dias de Ene | ro. Enel año de nuestra salud Mil.cccc. xcviij. | *Sig.* z 8 *vo.*: [*woodcut of Animals*] *Sig.* z 1: Comiença la tabla del p'sente | libro intitulado viaje dela tierra santa: | . . *Sig.* z 6 (*col.* 2, *last line*): Laus deo. | [*verso blank*]

Bold gothic letter, double columns of 43-44 lines to a page, with signatures and foliation, woodcut views as in the first edition, and others of Spanish origin. Fol., large copy, leaves measuring 11¾ × 8⅝ in. nearly, *brown morocco extra, blind and gilt tooling on sides, inside borders, g. e.* [*by Lortic*]

FIRST AND ONLY EDITION IN SPANISH: translated by Martin Dampies or de Ampies: with the original cuts, and others. Much rarer than any of the preceding editions in Latin or German.

Hain 3965 gives the title, but no further particulars, as he was unable to examine a copy of the book. Not in Pellechet, *Incunables*, therefore no copy in the French Public Libraries. Haebler, *Bibliografia Ibérica*, 1904, No. 75, the copies cited being at Madrid, Lisbon, Vienna, and Brit. Mus., London. Haebler, *Early Printers of Spain & Portugal*, 1897, p. 115 and pl. XVII (4 reproductions). Proctor, *Index* 9513: British Museum copy imperfect, wanting last leaf: no copy in Bodleian. Gallardo, *Bibl. Esp.*, III. 653-6, No. 2946. Moser (*Serapeum*, III.) describes the Stuttgart copy, which lacks the view of Venice and is otherwise defective: all the cuts are described.

The first page has two lines of large gothic lettering (see below), on verso being the full-page woodcut as in the 1st Latin edition. On a2 begins the "Prologo," first of all being the Dedication of the translator to "don Ioan de Aragon, conde de Ribagorça, Visorey de Cateluña"; the original, to the Abp. of Mainz, naturally being omitted. The artist Reuwich is mentioned in the new dedication, but not by name: a2, *col.* 2, *line* 6 *from foot*: ".. delas q'les muchas pintar fi | zieron al natural como fallauan, por | vn maestro pintor ingenioso, q' passo | con ellos [Breydenbach and the others]. no puso mentiras, ni mara | uillas por el fingidas: empero lo cier- | to q' vio y toco, y por la sagrada scrip || (*verso*): tura se prueua. como persona q' vida, | costumbres, saber, y virtud le acōpa- | ñauan [&c.]" A reference to the "pintor famoso" also occurs on a3, col. 1, line 11. Reuwich's name is retained in the second part as before (here called the third part) sig. t6, *col.* 2: "Con los q'les fue Erhardo reruich [*sic*] de | Traiecto inferiori, pintor muy subtil: | el q'l pinto estas p'sentes hystorias biē | y al natural cōtrafechas, por su īgenio | "

Then on verso of a2 is the "Introduction," *i.e.*, the Contents, followed on a3 by the "Exhortacion" and on verso by another introduction concerning the translator's own part of the book; ending a4.

On verso of a4 begins the "Tratado de Roma, compuesto por Martin Dampies," added, it is almost needless to remark, in this edition for the first time. On sig. e7 are the Stations of the Cross, ending the Tratado de Roma on e8; the verso blank. (A full description of this piece is given below).

On sig. f1 begins the Account of Breydenbach's Voyage, including the accounts of Venice and Padua and relics there, as before. The original text, as well as being translated, is interspersed with long paragraphs by the translator himself, consisting of his remarks on what goes before, each time headed "Martin dampies." These remarks comprise a great deal of information from Biblical and Classical history not contained in the foundation-work, and thus form in themselves a new book.

The Description of the Holy Land and its sights ends sig. o3 *vo.*, on next page beginning "la segunda parte sobre las sectas y varios erroes," the Saracens being called "Moros."

On t4 *vo.* begins "la tercera parte" dealing with the Pilgrimage to Mount Sinai, terminating with the Journey's end at Venice on y1 *vo.* Then the Names of the Islands on y2, ending on verso with a kind of summary of the *raison d'être* of the book, including special praise of the pictures: (*line* 15 *from foot*): ".. por vn general recuerdo y enxaltaciō de n'ra x'pianissima reli- | gion, truxo siēpre cōsigo a sus costas p'a pintar y sculpir todas las ciudades | yslas y p'uincias por dōde anduuiessen: vn tan excellēte y esmerado pintor, q' | para mayor p'fecion no era menestar dessear a Apelles, o praxiteles: y puesto | q' por fu industria y ingenio todas las cosas dignas de fama se pintarō alo | muy natural y verdadero .." At foot is mentioned that the View of the Holy Land follows. On y3 begins the History of the Sieges, ending with colophon and printer's device on sig. z8, on verso of which is the large cut of Animals. The Table follows, with sig. z (et) and occupies six leaves, the verso of last being blank. The Vocabulary and the two recipes were not printed.

The date 1497 is given on sig. q1 *vo.*, *col.* 1, *line* 12 *from foot*: "el año de cristo | ihesu mil. cccc.lxxxxvij. corren ..", probably that of the translation. No date is given in the "Oracion" on s3 *vo.*

This edition contains all the woodcuts from the original blocks in the 1st Latin edition, besides many others.

The frontispiece, as before, is on the verso of the first leaf, but in this edition the recto is occupied by two lines of large gothic lettering, **Viaje dela | tierra sancta** | probably cut on wood, the block measuring 145 × 100 mm. Tobler (*Bibliog. Geog. Palaestinae*, Leipzig 1867, pp. 55-57) states that the title-page in the Brit. Mus. copy is in MS., but it should be noted that this MS. title is pasted over the original one, which otherwise appears to be quite perfect.

The folding woodcut views measure the same as before, see p. 3, but in this edition each has had the folio number inserted in the right hand corner of the block; in other respects they are exactly the same as before. No text is printed on the backs and each view is bound in by the left hand edge so as to open out to the right. Though numbered in as leaves of the book, they are not included in sheeting.

		Folio.	*placed between.*
1	Venice	XLIIII	f 3—4
2	Parenzo	XLVII	g 1—2
3	Corfu	XLIX	g 2—3
4	Modon	LI	g 3—4
5	Candia	LIII	g 4—h 1
6	Rhodes	LV	h 1—2
7	Jerusalem	[between CLXII—III]	y 2—3

Besides these views there is an entirely new one of Rome, to illustrate the section on that City by Martin, added to this edition for the first time.

Roma 22¼ × 11 inches; in 2 sections; equivalent to 3 leaves of book: between ff. IIII-V.

There are several inscriptions on the block in gothic letter, naming the different buildings, &c., as follows:—Coloseus, Maria rotunda, Fluvius tiberis, Columna antoniana, La galla, S. petrus, Meta romuli, S. celsus, Palacium pape, Belvidere, Castellum S. angeli, Hospitale sancti spiritus, S. maria de populo, Porta pertusii, Porta pinciana, Porta de populo.

This view is almost identical with that in Schedel, *Liber Chronicarum*, Nuremb. 1493, ff. 57-58, except for size, the latter measuring 20½ × 9 in., thus being smaller than the Breydenbach cut. The 1493 view has the inscriptions cut on the wood, while that of 1498 has them inserted in type. There is also less detail, several buildings being omitted in the 1493 cut, which is also curtailed on left and at foot.

It may be that, in common with the earliest authentic view of the City (that in P. Bergomensis, *Suppl. Chronicarum*, Venice, 1490), both examples of the larger view (Breydenbach & Schedel) were adapted from an earlier cut, drawing, or painting earlier than 1490, not now in existence, but of which a copy in tempera—done in 1534 or after, by one Solanzio Rusconi—is preserved in the Mantua Museum; see Lippmann, *Wood Engraving in Italy*, 1888, pp. 73-76. With regard, however, to the 1490 view (Bergomensis) it should be noted that the point of vantage is very slightly removed to the right hand, for the Pantheon or La Rotonda and the Antonine Column are seen more from that side, suggesting an original different from that of the Nuremberg Chronicle and the Breydenbach.

The figure-studies and alphabets are from the original blocks, but now are surrounded by narrow ornamental borderpieces of Spanish workmanship.

Figures.	*Alphabets.*	*Sigs.*	*Figures.*	*Alphabets.*	*Sigs.*
Saracens	Arabic	q 6	—	Syriac	r 1 *vo.*
Jews	—	q 6 *vo.*	—	Coptic	r 2
—	Hebrew	q 7	—	Armenian	r 3
Greeks	—	q 7 *vo.*	Abyssinians	—	r 4
—	Greek	q 8 *vo.*	—	Ethiopic	r 4 *vo.*
Syrians	—	r 1	Turks	—	z 1 *vo.*

This is the second edition to contain the Armenian alphabet. As in the French editions the Syriac is called Chaldean.

The other original blocks occur as follows:—Church of Holy Sepulchre, sig. i 1 *vo.*: Animals, sig. z 8 *vo.* The small cut of the Sepulchre does not appear.

Besides these are many additional cuts, making this edition the most profusely illustrated of any. These cuts appear to be from two or three sources: the larger number no doubt executed specially for the work, several of the rest evidently from Lyons, having been previously used by Math. Huss in his Voragine of 1486. Those probably executed in Spain may be divided into two classes; those in the finer style and possibly by native workmen, and those of a slightly more pronounced German type. The cuts are of much beauty and interest, and though probably, like the Lyonnese cuts in the same volume, executed by compatriots of the printers, exhibit as it were the softening influence of a southern climate over the natural Teutonic ruggedness, without however, losing boldness and vigour. Several appear to have been based on the set of 20 cuts (c. 1480) known as the "Delbecq-Schreiber Passion" [also copied in *Fasciculus Mirre*, Antw., H. Eckert, 1518, and again in Fere (Jean), *Passion Davitique*, Paris, P. Vidoue for J. Petit, 1523]. These (the Spanish copies) would appear to have first been used in Andres De Li, *Tesoro de la*

Pasion, Zaragoza, P. Hurus, 1494 (Haebler 200) judging from a reproduction we have seen from that book. Altogether there are four different styles represented in this set of cuts, which may conveniently be distinguished by the cruciform nimbus of Christ. In the finer style, No. 1 (that of the Passion copies referred to above) each arm of the cross is cuneiform with a line each side, thus, ⟩⟨; mostly within double circle.

No. 2: Spanish style; cross of nimbus as before, but without lines each side, thus, ▼: single line circle.

No. 3: fleur-de-lisé cross, ⚜, generally with single line border surrounding cut.

No. 4: Lyonnese cuts, from the Voragine of Math. Huss, 1486: cross of 3 thin lines, thus, ⟩|⟨.

	Sig.		Style. No.
1	h4 *vo.*	Christ at Emmaus	3
2	h5	Christ before Caiaphas ..	1
3	—	Christ and Barabbas ..	?2
4	h5 *vo.*	Death of Virgin	2
5	—	Christ and disciples ..	3
6	h6	David's penitence	2
7	h6 *vo.*	Last Supper	1
8	—	Washing feet	4
9	i1	Pentecost	2
10	—	Christ and S. Thomas ..	3
11	i2	Three Marys	?1
12	i3	"Noli me tangere" (*inscribed*)	1
13	i4 *vo.*	Deposition	1
14	—	Entombment	1
15	i6	Dives and Lazarus	2
16	—	Procession to Calvary ..	1
17	i6 *vo.*	Pilate washing hands ..	1
18	—	Mocking Christ	?1
19	k1	"Ecce homo" (*inscribed*) ..	2
20	—	Christ before Herod ..	2
21	k1 *vo.*	Presentation in Temple ..	2
22	k2	Christ and Doctors	2
23	—	Christ entering Jerusalem ..	4
24	k2 *vo.*	[as No. 4]	
25	—	Gethsemane	1
26	k3	Kiss of Judas	1
27	—	Christ mourning over Jerusalem	3
28	k3 *vo.*	Ascension	2
29	—	Disciples and ass	2
30	k4	Christ and disciples praying	2
31	—	Healing the blind	2
32	k4 *vo.*	Circumcision	2
33	k5	Nativity	2
34	k5	Adoration of Magi ..	2
35	k5 *vo.*	Shepherds in fields ..	?1
36	—	Flight into Egypt	1
37	k6	Visitation	2
38	k6 *vo.*	Raising of Lazarus ..	1
39	—	Mary Magdalene	1
40	k7	The Good Samaritan ..	2
41	—	Baptism of Christ ..	2
42	k7 *vo.*	"Ecce Agnus Dei" (*inscribed*)	2
43	k8	Temptation of Christ ..	2
44	k8 *vo.*	Scourging	1
45	—	Pool of Bethesda	2
46	l3	Woman of Canaan ..	2
47	l5 *vo.*	Feeding the multitude ..	2
48	l6	Healing the paralytic ..	2
49	—	Healing the leper	2
50	l6 *vo.*	Walking on the water ..	2
51	l8	Miracle of the swine ..	2
52	l8 *vo.*	Marriage at Cana	3
53	m1	S. George and Dragon ..	4
54	m1 *vo.*	Pharisees and Publicans ..	2
55	m2	Annunciation	1
56	m2 *vo.*	Christ and Book of Isaiah	2
57	—	Christ and the priests ..	2
58	m3	Transfiguration	1
59	m3 *vo.*	Raising the Widow's Son	2
60	m6 *vo.*	Decollation of the Baptist	4
61	m7	Christ & Woman of Samaria	1
62	m8 *vo.*	Massacre of Innocents ..	4
63	n2 *vo.*	Crucifixion	1
64	n7	Creation of Eve	2
65	o2 *vo.*	[as No. 43]	
66	o3	[as No. 58]	

Nos. 4, 17, 19 and 55 are reproduced by Haebler, *Early Printers of Spain*, &c., pl. XVII; No. 62 by Claudin, *Hist. de l'Impr.*, III. 275(1).

The Lyons cuts occur in the Voragine, 1486, as follows:—No. 8, B2 *vo.*; No. 23, B1 *vo.*; No. 53, i1; No. 60, s1 *vo.*; No. 62, c2.

No. 14 is remarkable as containing cross-hatching. No. 45, the Pool of Bethesda, is represented like bathing places of the XV century, *e.g.*, like that of Plombières. No. 49 shews Lepers with their clappers: see other examples in Fonteine (C.), *Figures du Nouveau Testament*, Lyons, 1559, sig. C5, and *Heures de Rome*, Paris, Pigouchet, 1496, and other editions. No. 43 represents the Devil with cloven hoof.

On sig. i4 is a remarkable full-page woodcut in Spanish style (10 × 6⅝ in.), representing the Crucifixion after a masterly design, the modelling of one of the horses being excellent, the fainting figure of Mary the Mother of Christ finely and naturally represented, and the draperies carefully studied and arranged.

There are a few handsome ornamental initials, white foliage on a black ground, but the remainder are small, black and plain.

The note-worthy device of the printer on z8 is reproduced by Haebler, *Typogr. Iber.* No. 74,

but is there slightly reduced. The original measures 124 × 83 mm., plus a narrow border added in this edition. It consists of three blocks, the device proper in centre consisting of a circle with legend: In omnibus operibus tuis: Memorare nouissima tua: enclosing a cross and two triangles, which are the mark of the founder of the firm, Hans Hurus (first used in 1489 and the earliest mark in a book printed in Spain); below are two lions. The two blocks flanking this device represent S. James of Compostella and S. Sebastian. [Diego Gumiel of Valencia adapted these figures, but changed the first to S. Roch]. Georg Coci, the successor of P. Hurus, adapted the main device, slightly altering details, and used the identical blocks of saints in the same manner and with the same borderpieces, *e.g.*, in L. Marineus, *De primis Aragoniae Regibus*, 1509. P. Hurus appears to have used a smaller device in 1497 (Haebler 26, but device unmentioned), measuring 70 × 55 mm.; similar to the present, but the lions for instance are transposed.

The watermark is a hand and star, measuring altogether about 88 mm. in height. There are two varieties, one with chain lines each c. 30 mm. apart and the other 38-40 mm. (variable).

Collation:—a-e8, f g4, h i6, k-q8, r6, s-x8, y4, z8, z6 = 172 leaves + Views, of which *one leaf* of each (except Rome and Jerusalem) is included in numbering but not in signatures, the last folio in book being CLXXVIII. In reality there are 27 more unnumbered leaves, reckoning the folding portions not folioed, and the whole of the views of Rome and Jerusalem. Total, 205 single leaves including extensions of views.

In the present copy three of the views are in facsimile, viz., Rome (slightly reduced), Venice, Jerusalem: a portion of Parenzo is made up. The frontispiece is printed from the original block, but is inserted from another edition and therefore has no lettering on recto. The copy is otherwise in fine clean condition.

Martin Martinez de Ampies, the translator of this work, was also the author of the *Triunfo de Maria*, 1495, and translator of the *Libro del Antichristo*, 1497, and Diaz (Man.) *Libro de Albeiteria*, 1495: all printed at the press of Paul Hurus.

The above "Tratado de Roma compuesto por Martin dampies" is mainly drawn from the *Mirabilia Romae* and the *Mirabilia* [vel potius] *Historia et Descriptio Urbis Romae*, two books for pilgrims, many editions of which were published in the XV and early XVI Centuries: the first a tract of six to eight leaves, detailing the various sights in Rome, the other consisting of 50 or more leaves and dealing with the history of the City and its Churches. The majority of editions are in Latin, several others being in German, at least three in Italian and at least four in French (see C. F. Murray Catalogue of French Books, 1910, Nos. 674-5), but, we believe, none was ever published in Spanish except the present version which hitherto seems not to have been noted as an edition of the Pilgrim's Book.

Martin seems to have made some additions of his own, but otherwise has adhered closely to the Latin text.

He commences early with the statement "Cephalo scriptor mucho antigo dize que fue fundada por Romo fijo de Eneas: cuya opinion siguieron Demagoras y Agatillo." He then cites other authors as Aristoteles, Sallust, Dion *Calcidense*, Solinus, Eutropius, &c. Then follows the Description of the City, its gates, bridges, palaces and other buildings, cemeteries, &c. Then a Description of Italy and its 18 provinces, "Tuscia" the 6th being specially discussed at the end. Then an account of the Emperors and Popes, on d2 *vo.* commencing the Histories of Constantine, his eight churches (with their riches, giving the weights in gold), S. Helena ["fija del rey de Anglaterra," *i.e.*, king Coel] and S. Sylvester. On d5 *vo.* begins the account of the seven Principal Churches (Basilicas) and of the 80 of lesser note (as in the Mirabilia), the places where indulgences were granted being marked with a single or double cross according to their importance: compare the description of the View of Jerusalem p. xxiv.

A few of the relics found at the different churches may be mentioned. At S. John Lateran, a piece of the True Cross, the Sudarium, some milk, hair and clothing of the Blessed Virgin, and even "el prepucio" of the Circumcision: a picture of Christ painted when he was 12 years of age: [said to be still in existence, to measure 5 ft. 8 in. high, and to be of Greek workmanship]. The two chapels in which no woman was allowed are mentioned. No. 4, S. Maria Maggiore, is said to have held a relic of S. Thomas of Canterbury, viz., one of his arms (braço) [Baring-Gould mentions only "some portion of his brains as being at this church."] No. 7, S. Croce in Gerusalemme contained "duo ciphi," one full of the blood of Christ, the other of the Virgin's milk: here was a chapel in which women were allowed to enter *once* a year only.

In No. 28 of the minor churches, S. Clement, the account of Pope Joan (Joannes Anglicus) and her *faux pas*—found in the original *Mirabilia*—is wisely omitted by the translator. This "Tratado de Roma" ends like the *Mirabilia* with a list of the Stations of the Cross.

The reason of this description having been added to the Breydenbach, is given in the Introduction (a3 *vo.*): "Los peregrinos .. que deliberan passar al sepulchro sancto de xpo son obligados de yr en Roma por tomar licencia del santo padre, o cobrar aquella cō algun medio para su camino. lo qual no haziendo incurrē a pena de escomunion."

Martin in one of his notes in the main text identifies S. Veronica with the woman mentioned by S. Luke, cap. 8. [cf. Baring-Gould, *Lives of the Saints*, VII. 287] and gives the history of the Sudarium: see sig. i5 *vo.*, col. 2. In other parts he cites various authors, as Isidorus, Josephus, Boethius, Seneca (*Proverbia*): on sig. t3 begins a long note on the expulsion of the Moors from Spain. On g3 *vo.* is a note on the Gipsies ("bohemianos" or "egipcianos"), the whole of it being given by Gallardo, III. No. 2946.

This is the last appearance of the original cuts (see Introduction), which were previously used in successive editions at Mainz, 1486-88, [Lyons] Feb. 1489(-90), and Speier, July 1490. Several instances are known of printing material being transferred from Lyons to Zaragoza, besides that of the present blocks of Breydenbach's book: (which, however, go to Speier before reaching Spain). The fount of type used by Hans Hurus in Diaz de Montalvo, *Ordonanças Reales* of 1490 (also used by Paul Hurus in Rodrigo de Zamora, *Espejo de la Vida Humana*, 1491) was originally in the hands of Mathieu Husz of Lyons. The cuts also in the last-mentioned book (Rodrigo 1491) were previously used in the French edition of 1482 by Nic. Philippi & M. Reinhard at Lyons, and, like the Breydenbach cuts, originally came from Germany—Augsburg, 1479, according to Claudin.

Regarding the business connection which undoubtedly existed between Husz and Hurus, Claudin goes so far as to suggest that these names are practically one and the same, that Hurus is the Latin rendering of the German name Husz, that Hans Hurus sometimes spelled his name Hutz or Husz, and that these two printers were therefore possibly members of the same family. Leonhard Hutz, who was with Hagenbach at Valencia in 1493-6 and who, with Coci and Appentegger, continued the business of the Hurus in 1500, is said to have been a brother of Mathieu Husz. We may add that Jhan Hus for whom P. Bellesculée of Rennes printed a book in 1484(-5) [Burger's *Index*, p. 341] is possibly identical with Hans Hurus. It is also to be noted, however, that Mathieu Husz seems to have formerly been known as Matisz Huber, and that Haebler states that Hurus originally (when in Germany) wrote the name: Hyrus. See Claudin, *Hist. de l'Impr.*, III. 314, and Haebler, *Typogr. Ibérique*, p. 40.

BREYDENBACH (B. von). Peregrinationes, in Spanish: Viaje á Tierra Santa. Zaragoza, Paul Hurus, 16 Jan., 1498

Fol., *green morocco extra, g. e. in rough, enclosed in brown morocco pull-off case.*

Another copy of the preceding, having at foot of last blank page a note in the autograph of FERDINAND COLUMBUS (1488-1539), son and biographer of the great Navigator: giving particulars of purchase, &c.:—

costo este libro en sevilla. 204. mrs | Esta Registrado | 2077

Then below in fainter ink:—

Es de don hrdo [Hernando] hio [hijo] del almirante colon

Contrary to the distinguished owner's usual practice there is no date added to the first note, but it is probable that the purchase was made some time between 1525-28. The number 2077 apparently refers to the classification, and not to the order of acquisition. Most of the volumes which have become separated from the library at Seville, it may be remarked, have had the identifying inscription cut away or otherwise erased.

It will be useful to give an outline of the life of Ferdinand and the formation of the library—abridged from Harrisse (H.), *Excerpta Colombiniana*, Paris, 1887, pp. 1-41.

"Fernand Colomb, fils de l'illustre navigateur génois, naquit à Cordoue, le 15 août 1488.

Bibliophile méthodique et éclairé, Fernand inscrivait sur la dernière page de chaque livre de sa belle et nombreuse bibliothèque l'époque et le lieu où il en avait fait l'acquisition. .. Nous voyons Fernand en mai [1522] à Bruges, où il a dû rencontrer l'érudit Jean Vasæus, qui vers 1535 devint son bibliothécaire. .. Il se trouve à Londres en juin 1522. .. Il passe les quatre années suivantes [1526-9] a Séville, occupé à organiser sa bibliothèque et à surveiller la construction de la somptueuse demeure qu'il érigea au milieu d'un magnifique jardin planté d'arbres exotiques. .. Le 20 novembre, Charles-Quint accorde à Fernand une pension de 500 onces d'or, en partie pour l'aider à former la Bibliothèque Colombine.

Au mois de décembre 1538, il est à Séville, déjà souffrant du mal qui devait l'emporter. Il fait son testament le 3 juillet de l'année suivante, et meurt dans cette ville le matin du samedi 12 juillet 1539. Le seul de la famille des Colomb, Fernand fut enseveli dans la cathédrale de Séville, où sa pierre tumulaire, plusieurs fois renouvelée, se trouve dans la grande nef, à quelques pas en avant du chœur. .. Cosmographe, juriste, bibliophile et très lettré, il aimait les arts et cultivait la poésie. On lui attribue enfin une histoire de son père, dont le texte espagnol est perdu. ..

Fernand Colomb fut le premier qui, aux XVIe siècle, consacra sa fortune et ses efforts à réunir tous les ouvrages de science et de littérature qu'il put trouver, dans le seul but d'en faire profiter quiconque voudrait s'instruire. .. [Il] réunit 15,370 livres et manuscrits; chiffre considérable pour l'époque et qu'aucune bibliothèque privée n'avait encore atteint. Voulant imprimer à sa collection un caractère cosmopolite et perpétuel, il proposa à Charles-Quint de la transférer dans une ville d'Espagne que ce prince désignerait, et, ensuite, d'y faire affluer les livres de tous genres publiés en Europe. Son vœu le plus cher était de créer un vaste lieu d'étude, 'un refuge' où les savants du monde entier pussent trouver une réponse aux doutes qui assiégeaient leur esprit. A cet effet, il dressa une série de catalogues, de répertoires et d'index dont plusieurs existent encore.

Charles-Quint soumit ce noble projet au Conseil de la couronne, mais il n'y fut pas donné suite. C'est alors que Fernand légua sa collection à don Luis Colomb, son neveu, petit-fils du grand Christophe et chef de la famille. Il fit plus. Une clause de son testament porte que dans le mois qui suivra sa mort, on fera estimer tous ses biens, meubles et immeubles, et que le produit de la vente sera affecté régulièrement à l'entretien et à l'accroissement de la bibliothèque. Si don Luis refusait d'accepter le legs à ces conditions essentielles, c'est la cathédrale de Séville qui devenait héritière, tant de la fortune que des livres, mais avec les mêmes charges. En cas de refus de la parte du chapitre, le monastère de Saint-Paul était désigné pour recueillir cette riche succession. Lorsque Fernand mourut, ni don Luis ni sa mère ne firent acte d'héritiers, et, en attendant une renonciation explicite, la bibliothèque resta dans la maison du défunt, sous la garde des exécuteurs testamentaires. Il était cependant à peine inhumé, que le chapitre, le 14 juillet 1539, commença à faire des démarches pour entrer en possession. ..

La bibliothèque fut installée dans l'aile mauresque de la cathédrale qui s'étend depuis la Giralda jusqu'à la muraille crénelée du nord, et dont le cloître est appelé la galerie de la cour des orangers: *Galeria del patio de los naranjos*. L'étage supérieur était divisé en deux longues galeries parallèles, séparées par un mur épais et ne communiquant pas entre elles. ..

Quant aux livres et aux manuscrits, loin d'être mis à la portée du public, selon les intentions expresses de leur généreux donateur, ils furent absolument séquestrés. Argote de Molina, vers 1592, disait avec amertume: 'La bibliothèque de Fernand Colomb est sous clef, et bien que formée pour l'étude et le travail, elle ne sert absolument à rien, ni à personne.'

Jusqu'à cette époque, on ne l'avait ouverte que pour en faire sortir, le 21 septembre 1577, par l'ordre de Philippe II, les prétendus manuscrits originaux d'Isidore de Séville. Par la même occasion, les mandataires de Sa Majesté Catholique enlevèrent un grand nombre de livres et de manuscrits précieux, qu'on ne revit plus et qui doivent se trouver à l'Escurial.

Le chapitre continua à toucher les revenus affectés à l'entretien de la bibliothèque, mais sans tenir compte des obligations formelles qu'il avait souscrites en acceptant le legs de Fernand Colomb. Le temps ne fit qu'aggraver ce mépris de la parole donnée. Au siècle suivant, le plafond de la salle craquait de toutes parts, les murs suintaient l'humidité et les livres pourris-

saient sur leurs rayons. Après cinquante années d'incurie, les chanoines finirent par s'émouvoir de ce honteux délabrement. En 1683, ils donnèrent des ordes pour refaire la toiture et badigeonner la maçonnerie. A cette occasion de nouvelles portes furent percées et l'on construisit l'escalier qui conduit maintenant à la salle de lecture. Malheureusement ces réparations se firent trop tard. La collection de livres, en partie détruite, n'était plus que l'ombre d'elle-même. L'inventaire dressé par Juan de Loaisa, le 11 avril 1684, porte que 'sur plus de vingt mille volumes légués par Fernand Colomb, c'est à peine si il en restait de quatre à cinq mille.' ..

Le zélé bibliothécaire étant venu à mourir, de l'épidémie qui ravagea Séville en 1709, la Colombine fut de nouveau abandonnée. Pendant cinquante ans ni les archevêques ni les chanonies ne semblérent se douter que dans l'enceinte de la cathédrale il se trouvait une bibliothèque, et que le chapitre avait reçu une fortune pour la conserver et l'accroître. Personne ne chercha à sauvegarder ce qui restait de cette collection. Que dire? La garde en tomba aux mains des subalternes de la sacristie et de la domesticité. Les enfants du quartier venaient même jouer dans la salle déserte, et feuilletaient à loisir les recueils de miniatures et d'estampes. Enfin, 'l'abandon fut tel, qu'on voyait pourrir sous la gouttière les plus précieux manuscrits,' dit un témoin oculaire de cette honteuse incurie. .. "

It was probably some time in the early part of the 18th Century that the present volume was separated from its fellows, but not before unmistakable traces of the neglect suffered by the Library were impressed upon its pages; these defects, however, have been skilfully remedied in rebinding the volume, thus happily preserving to the present time one of the most interesting books of the entire Library, which has been characterised as "perhaps the finest in Europe" at that period.

The damage, fortunately, is mainly confined to the first and the last few leaves of the book, and though portions of the text are missing, the natural "enemies of books" have spared (but not intact) the interesting title-page on the recto of the frontispiece as well as most of the Views: that of Venice being the only one entirely lacking: that of Jerusalem consists of rather less than one section: that of Rome is mounted on linen but is entire.

For full description and collation see above pp. 33-38.

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[OTHERS ARE MENTIONED ELSEWHERE].

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1480.3. Fabri: see above.

1481-4. Walther: see above.

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LIST OF REPRODUCTIONS.

ALL THE SIZE OF THE ORIGINALS UNLESS OTHERWISE EXPRESSED.

								Numb. of Ed.
1	Frontispiece	from		Latin ed.	Mainz	1486		I
2	Title-pages	,,	(*a*)	German ,,	Augsburg	1488		V
		,,	(*b*)	,, ,,	[Speier, c.	1505]		VI
3	Title-pages	,,	(*a*)	French ,,	[Lyons]	1489		XI
		,,	(*b*)	Spanish ,,	Zaragoza	1498		XII
4	Dedications	portion from	(*a*)	Latin ,,	Mainz	1486		I
		,, ,,	(*b*)	Flemish ,,	Mainz	1488		VII
5	Dedication	from		French ,,	Lyons	1488		VIII
6	,, ...	,,		,, ,,	[Lyons]	1489		XI
7	Venice	portion, reduced, from		Latin ,,	Mainz	1486		I
8	,, ...	,, ,, ,,		,, ,,	Speier	1502		III
9	,, ...	,, ,, ,,		French ,,	Lyons	1488		VIII
10	,, ...	portion from		Latin ,,	Mainz	1486		I
11	,, ...	,, ,,		,, ,,	Speier	1502		III
12	Parenzo	,, ,,		,, ,,	Mainz	1486		I
13	,, ...	,, ,,		,, ,,	Speier	1502		III
14	Corfu	,, ,,		,, ,,	Mainz	1486		I
15	,, ...	,, ,,		,, ,,	Speier	1502		III
16	Modon (shewing Ship) cf. pl. 60	,, ,,		,, ,,	Mainz	1486		I
17	,, ...	,, ,,		,, ,,	Mainz	1486		I
18	,, ...	,, ,,		,, ,,	Speier	1502		III
19	Candia	,, ,,		,, ,,	Mainz	1486		I
20	,, ...	,, ,,		,, ,,	Speier	1502		III
21	Rhodes (shewing Pilgrims' Galley) cf. pl. 60	,, ,,		,, ,,	Mainz	1486		I
22	,, ...	,, ,,		,, ,,	Mainz	1486		I
23	,, ...	,, ,,		,, ,,	Speier	1502		III
24	,, ...	,, ,,		French ,,	Lyons	1488		VIII

							Numb. of Ed.
25	Jerusalem	portion from	Latin ed.	Mainz	1486	I
26	,, (continuation) ...	,, ,,	,, ,,	Mainz	1486	I
27	,, ,, ...	,, ,,	,, ,,	Speier	1502	III
28	[Jerusalem], Mount Sinai, Cairo & Alexandria, right hand portion	from	,, ,,	Mainz	1486	I
29	Jerusalem, with mark of Oronce Fine	from	French ,,	Paris	1522	X
30	Church of Holy Sepulchre ...	,,	Latin ,,	Mainz	1486	I
31	,, ,, ...	,,	German ,,	[Speier, c.	1505]	III
32	,, ,, ...	,,	French ,,	Lyons	1488	VIII
33	,, ,, ...	,,	German ,,	Augsburg	1488	V
34	Saracens	,,	Latin ,,	Mainz	1486	I
	Jews	,,	,, ,,	Mainz	1486	I
35	Greeks	,,	,, ,,	Mainz	1486	I
	,, (copy)	,,	German ,,	Augsburg	1488	V
36	Syrians (original)	,,	French ,,	Lyons	1489	XI
	,, (copy)	,,	,, ,,	Lyons	1488	VIII
37	Abyssinians	,,	Latin ,,	Mainz	1486	I
38	Turks	,,	,, ,,	Mainz	1486	I
	,, (copy)	,,	French ,,	Lyons	1488	VIII
39	Arabic alphabet	,,	Latin ,,	Mainz	1486	I
	Hebrew ,, ...	,,	,, ,,	Mainz	1486	I
40	Greek ,, (original) ...	,,	French ,,	Lyons	1489	XI
	,, ,, (copy)	,,	,, ,,	Lyons	1488	VIII
	Syriac ,, ...	,,	,, ,,	Mainz	1486	I
41	Coptic ,, ...	,,	Latin ,,	Mainz	1486	I
	Ethiopic ,, ...	,,	,, ,,	Mainz	1486	I
	Armenian ,, ...	,,	Spanish ,,	Zaragoza	1498	XII
42	Animals	,,	Latin ,,	Mainz	1486	I
43	Holy Sepulchre	,,	,, ,,	Mainz	1486	I
	Arms of Henneberg	,,	,, ,,	Mainz	1486	I
	Colophon	,,	French ,,	Lyons	1489	XI
44	Initials A & I	,,	,, ,,	Lyons	1488	VIII
	Device of M. Topie & J. Heremberg	,,	,, ,,	Lyons	1488	VIII
	Colophon	,,	,, ,,	Lyons	1488	VIII

						Numb. of Ed.
45	Device of F. Regnault	from	French ed.	Paris	1522	X
	„ P. Hurus	„	Spanish „	Zaragoza	1498	XII
46	Rome	reduced, from	„ „	Zaragoza	1498	XII
47	„	portion from	„ „	Zaragoza	1498	XII
48	„	„ „	Nuremberg Chronicle		1493	
49	Crucifixion	from	Spanish ed.	Zaragoza	1498	XII
50	Four cuts illustrating the Life of Christ	„	„ „	Zaragoza	1498	XII
51	Crusaders before the Pope	reduced, from	French „	Paris	1522	X
52	„ at Damietta ...	„ „	„ „	Paris	1522	X
53	Charles Martel and two other cuts	from	„ „	Paris	1522	X
54	Capture of S. Louis and three other scenes relating to the Crusades	„	French ed.	Paris	1522	X

55 Venice: (*a*) from Rolewinck, *Fasciculus Temporum*, Venice, J. Walch, 1479
(*b*) from the same work, Venice, E. Ratdolt, 1480
(*c*) from Natalibus, *Catal. Sanctorum*, Venice, Giunta, 1506

56 Venice: (*a*) from Bergomensis (J. P.), *Suppl. Chronicarum*, Venice, 1486. Compare pl. 7-11
(*b*) from Erizzo (S.), *Sopra le Medaglie*, Venice, 1568

57 Rome: (*a*) from Bergomensis, 1486. Compare pl. 46-48
(*b*) from *Notitia dignitatum imperii Romani*, Basil., Froben, 1552

58 (*a*) Map of Rhodes, shewing "Filerno": from Bordone, *Isolario*, Venice, N. Zoppino, 1534
(*b*) Seal of indulgences granted to pilgrims visiting S. Maria Philermo: from *Voyage de Hierusalem*, Paris, J. Saint-Denys, c. 1530

59 (*a*) Alexandria: from Belon (P.), *Observations . . . en Grèce, Asie, . . . Egypte*, &c., Paris, B. Prevost for G. Cavellat, 1554. Compare pl. 28
(*b*) Church of Holy Sepulchre: from Zuallardo, *Viaggio di Gerusalemme*, Rome, 1587. Compare pl. 30-33

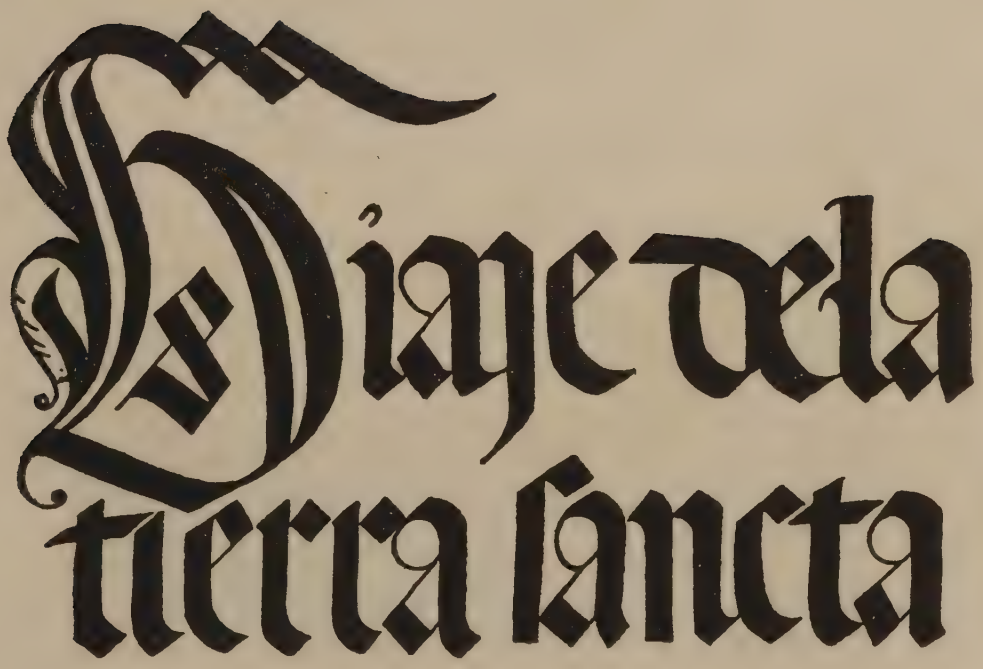
60 Ships: both from the Letter of Columbus concerning his first Voyage: in Car. Verardus. *Bethicae obsidio*, &c. Basil., J. Bergmann, 1494. Compare pl. 16 & 21

Note.—Plate 1 faces the present title-page as frontispiece.
Plate 3(b) is made up from the British Museum copy, so far as it can be traced.
Plate 49 is perfect in the original here described: the inner margin omitted on account of curvature of back.

Die fart oder reyſz vber mere
zů dem heyligē grab vnſers her
ren Jheſu criſti gen Jheruſalem
Auch zů der heyligen iunckfra
wen ſant Katherinen grab auf
dem berg Synai.

Dis buch iſt innhaltend die heiligē reyſen
gein Jheruſalem zu dem heiligen grab
vnd furbaſz zu der hochgelobten jung-
frowen vnd merteryn ſant katheryn

Le ſaint voiage et pelerinage de la cite ſaincte de hierusalem.



Euerendissimo in xpo patri et dño dño Bertholdo sancte Magūtiñ. sedis Archi episcopo Sacri Romani Jmperij per germaniā Archicancellario ac principi electori dño suo gratiosissimo Bernhardus de Breydenbach dicte ecclesie Maguntinēn. decanus simul et camerarius obedientiam promptam et deuotā.

Euerendissime in xpo pater et dñe. dñe mi gratiose. Quū tue pter moꝛē meū visitatum scribere Reuerendissime paternita-

Den eerweerdichsten vader in xpo eñ here here Bartoldt Eertzbis cop vā heilighen stoels vā Mens Eertzcancellier des heiligē roomschē rycks eñ coezuorst ouer duysklant sijn zere ghemīde heere Bernhardt vā Breydenbach deken eñ camerair der voir ghenoemd kercken van Mēs mijn sculdige ghehorsamcheit eñ goetwilligen dienst altijt bereyt.

Eerweerdichste vader in cristo eñ here. mijn geminde here. Dat ic voir my ghenomē heb the screuen uwe eerweerdichste vaderlicheit bouen mijn oude ghewoente ende koenlijcker dan ick plach. eñ mij onderwonden heb voir uwe eersame beleefftheit the brenghē dat welck mer werdich en is dat ghij v daer mede tcōmerē soudt is om dese saecke. want ick in dese teghenwoꝛdi

A treshaulte treschrestienne et tresredoubtee prin/ceſſe la roine de frãce Marguerite : ma treſſou/ueraine dame en noſtreſeigneur hieſus : hum/ble ſalut et grace parfaicte: Frere Nicole le Huë hũble profeſſeur en ſaicte theologie religieux ala mere de di/eu noſtre dãe des carmes du cõuẽt du põteaux de mer et de la feu roine charlote que dieu abſolue cõfeſſeur et deuot chapellai: et le vrẽ perpetuel ſubgect et orateur.

TResredoubtee ⁊ gracieuſe dame: de preſumptiõ temeraire ſero/ie a reprendre de preſenter ou deſcripre a ſi noble princeſſe cho/ſes nõ dignes. Mais voſtre approuuee bonte ⁊ gracieuſe hu/manite ſupereyedẽte ma fait hardi a vous ſupplier tant hũ/blemẽt: ql ne vo⁹ ſoit moleſte deſplaiſant ou indigne ce petit don leql ie vous pſente: partie eſmeu par noble dame: ma da/me de Segre Marguerite de coranõ. Si tẽptaciõ humai/ne ou impertinẽte curioſite ma auãce: voſtre haulte clemence mõ fait excuſera. Et ſe ornement ou ſtille requis a voſtre ma/giſticẽce nay fait aſſes grant: excuſes ma tendreſſe: et prenes mon deſir ainſi que pou/ure gẽs font les petis preſens a leurs bons ſeigneurs. Cõbien que de liures ſoit ne ſtimable multitude: ce nõ obſtãt des engins humains leſtude ⁊ ſolerte meſtimable ne ceſſera pas en cõpoſitiõ de nouueaulx traictez (ſi nouueau ſe doit dire le veſtement pre/nant nouuelle forme figure ou difference: cõbien que la matiere preiacente ſoit en ſon eſtant) nul eſt q̃ ne voie en ce preſent decours les differences de nouaultez: et cheſcũ de ſire habũder a ſon ſens: tant ſeulement changant vng ſtille en plus grant ou plus de prime: ſe dit auoir nõ de lacteur. Tarte me conuient des gramariens: orateurs: logici/ens: muſiciẽs: aſtrologiẽs: ⁊ philoſophes: deſquelz le druĩ hieroſme dit. Quod medico/rũ eſt medici: tractant fabrilia fabri. Medecins medicines tractent: et les feures les choſes fabriles: et ainſi des ars mecaniques. La ſeule art deſcripre (ainſi que eyperẽce le mõſtre) eſt de tous embraſſee. Par quoy ſe fait ſouuẽt que les ignorãs autant que les inſtruis ſe efforcẽt de eſcripre: de cõpoſer: de dire: et de fait vne vielle aſſotee veult eſtre eſcutee a ſon hault caquet: ⁊ vng ſot vieillart fera grãt debat de paroles vaines. Cõme le ſophiſte par langaige oblique corrumpt verite. Et ny a celluy qui ne cuide mieulx valoir des aultres: cuidãt demõſtrer auãt quapprandre. Et de moy ſera dit q̃ en aultruy metues ay gette ma fauly. Ja dieu ne le ſeuffre de ce preſumer a voloir de ſtruire deprimer ou briſer ouurages parfaiz et entiers. A la cõſtruction du temple ſa/lomon: or argent et pierres precieuſes les grãs ⁊ puiſſans enfirent offerte. Les inſe

En ce present liure est cõtenu le voyage et pelerinage doul
reux a faire au saint sepulchre de la cite saincte de hierusalem
et de madame saincte Katherine au mõt de synay tresele
gantemẽt et ornеemẽt fait et cõpose en latin par tres ve
nerable et excellent seigneur maistre Bernard de brey-
denbach doyen et camarier de la noble eglise metropoli-
taine de Magonce grant et expert theologien hystorian et orateur lequel
en personne ala audit saint voyage et en grãt diligẽce et studiosite visi
ta tous les sains lieux et places dignes de perpetuele memoire et les re-
diga en ce pr̃sent liure par escrit au vray et tres singulieremẽt a linstãce
et requeste de tresreuerend pere en dieu et tres noble et vertueux seigneur
mõseigneur larchevesque de Magonce. Et a este trãslate de latin en
francois a la priere et requeste daucuns grãs seigneurs et nobles dames
et autres deuotes pr̃sones q̃ aud.. saint voyage et pelerinage ont deuociõ
par deuot religieux frere iehã de herstin docteur en theologie en la famee
et excellẽte vniuersite de paris hũble prieur des freres hermites de sait
augustin de la noble cite de lyon esmeu aussi de prẽdre la peine et trauail
de ce faire pour lonneur et reuerence dudit saint voyage et pelerinage.

Tresreuerend pere en ihesucrist et sei
gneur monseigneur Berthold de Ar-
chevesque du saint siege de magõce du
saint empire romain en germanie/ et
en commun langage apele Alemagne
chãselier et prince electeur de lẽpereur
Bernardus de breydenbach de ladi-
cte eglise de magonce doyen et chamа-
rier oledicte prompte et deuote.

Resreuerend pere en dieu
et seigneur magnifiq̃ et gra-
cieux. Que a vostre tresreue
rente seignourie et dominacion ay pre
sume dauoir la hardiesse de a pr̃sent escripre autremẽt et en autre stile q̃
nay acoustume et chose q̃ nest pas selon la dignite de vostre engin sapiẽce
et intelligẽce. La cause est car souuẽt ay experimẽte et aprouue la grace
de vostre bõte et ineptimable humanite de laq̃lle a pr̃sent deserai en estimãt
sur tous autres et autremẽt q̃ nul autre q̃ ait escript cleremẽt et humaĩ

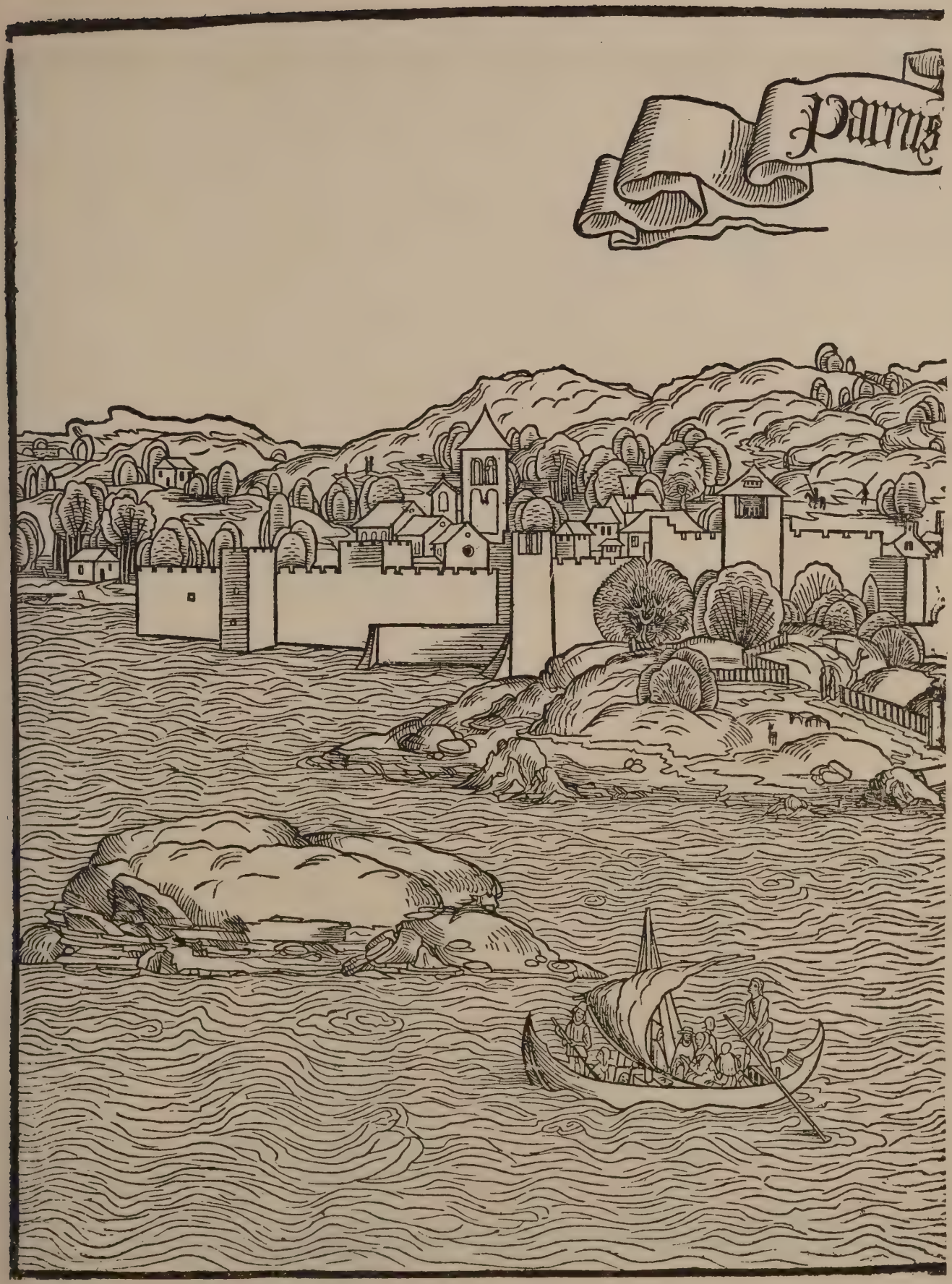
CIVITAS VENECIARV
Ecclesia
Sca Maria
palatiu
duas

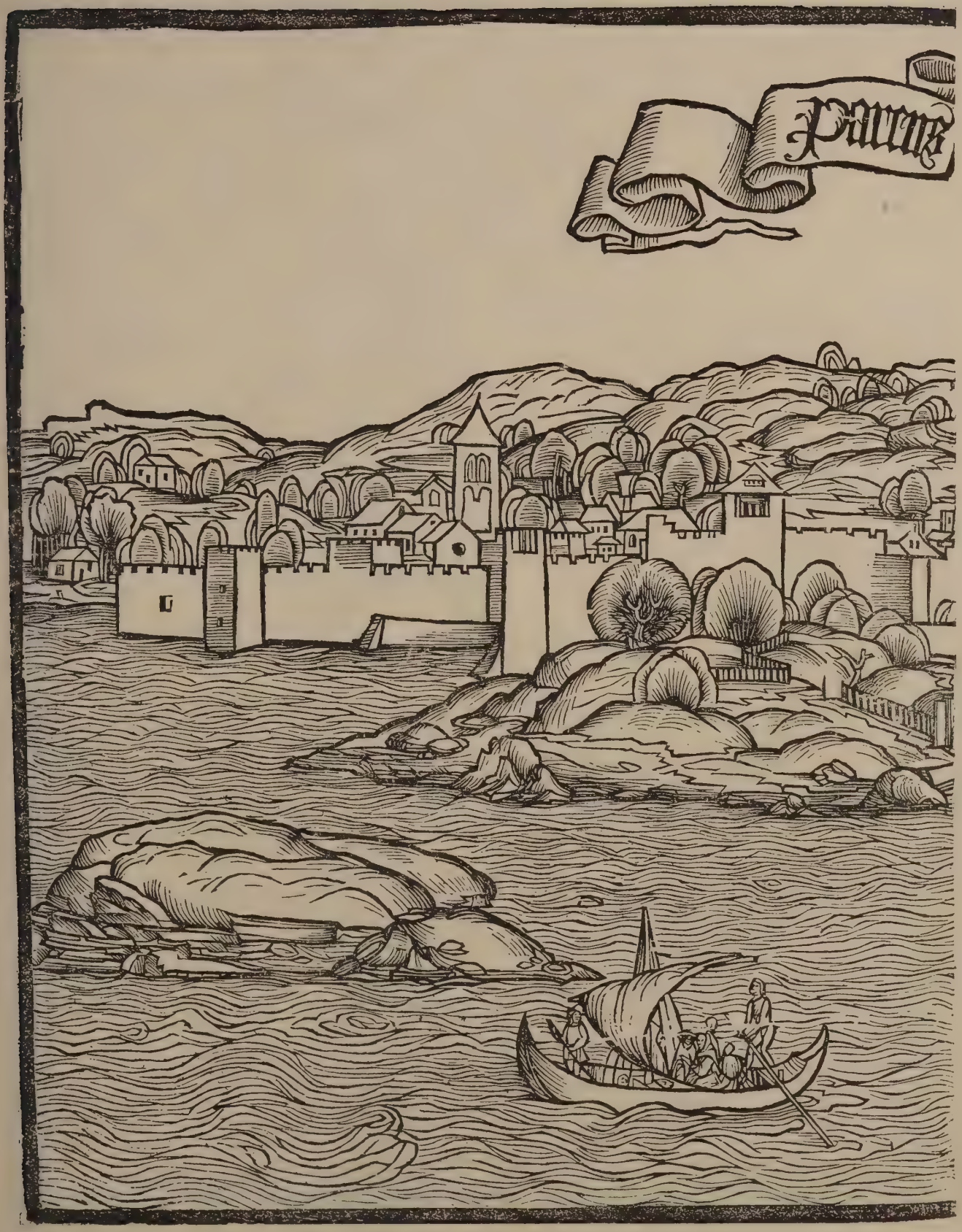
CIVITAS VENECIARV
Ecclesia
Sci Marci
palatiu
duas
Germania

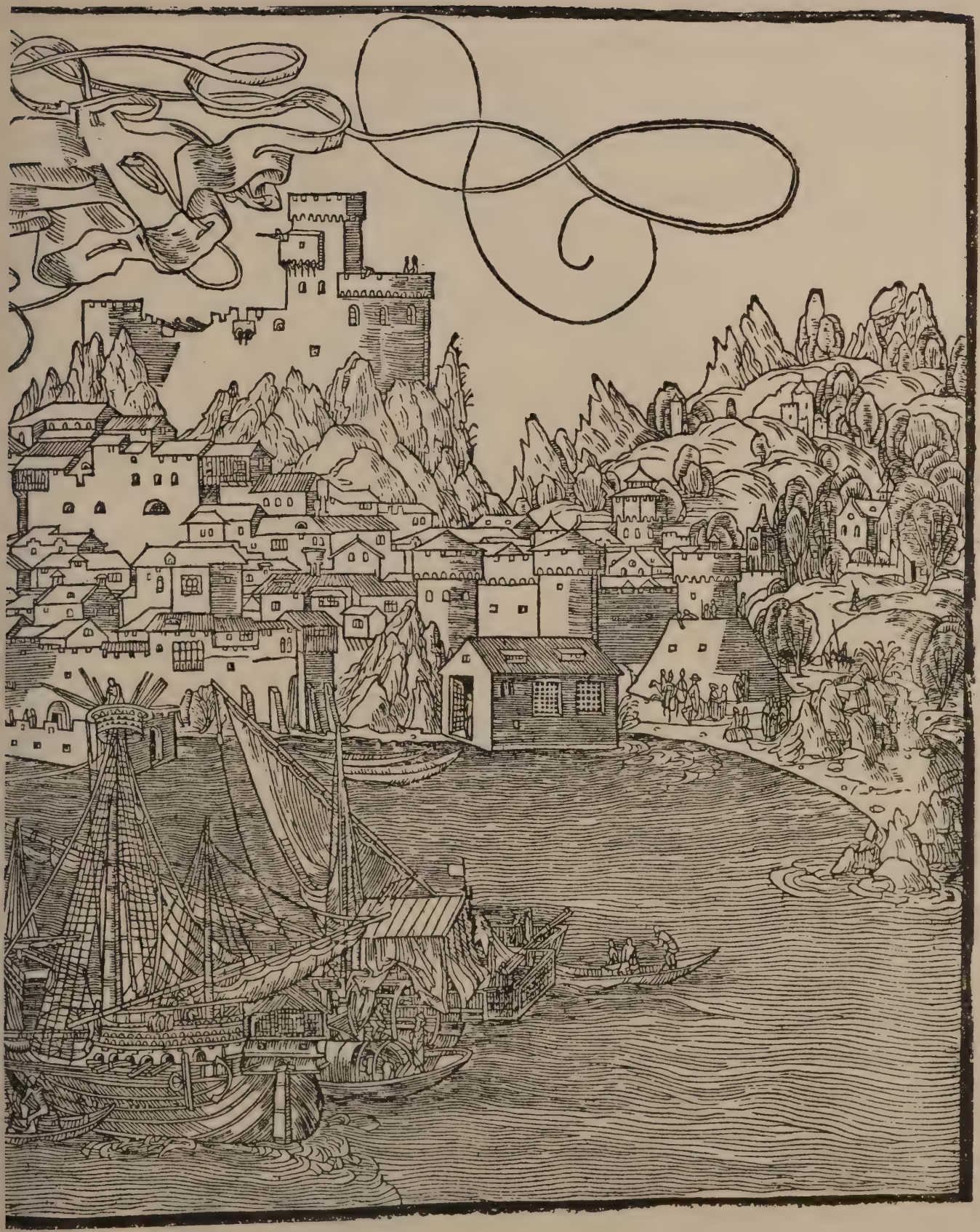
CIVITAS · VENETIARVM ·
Palagium ducis.

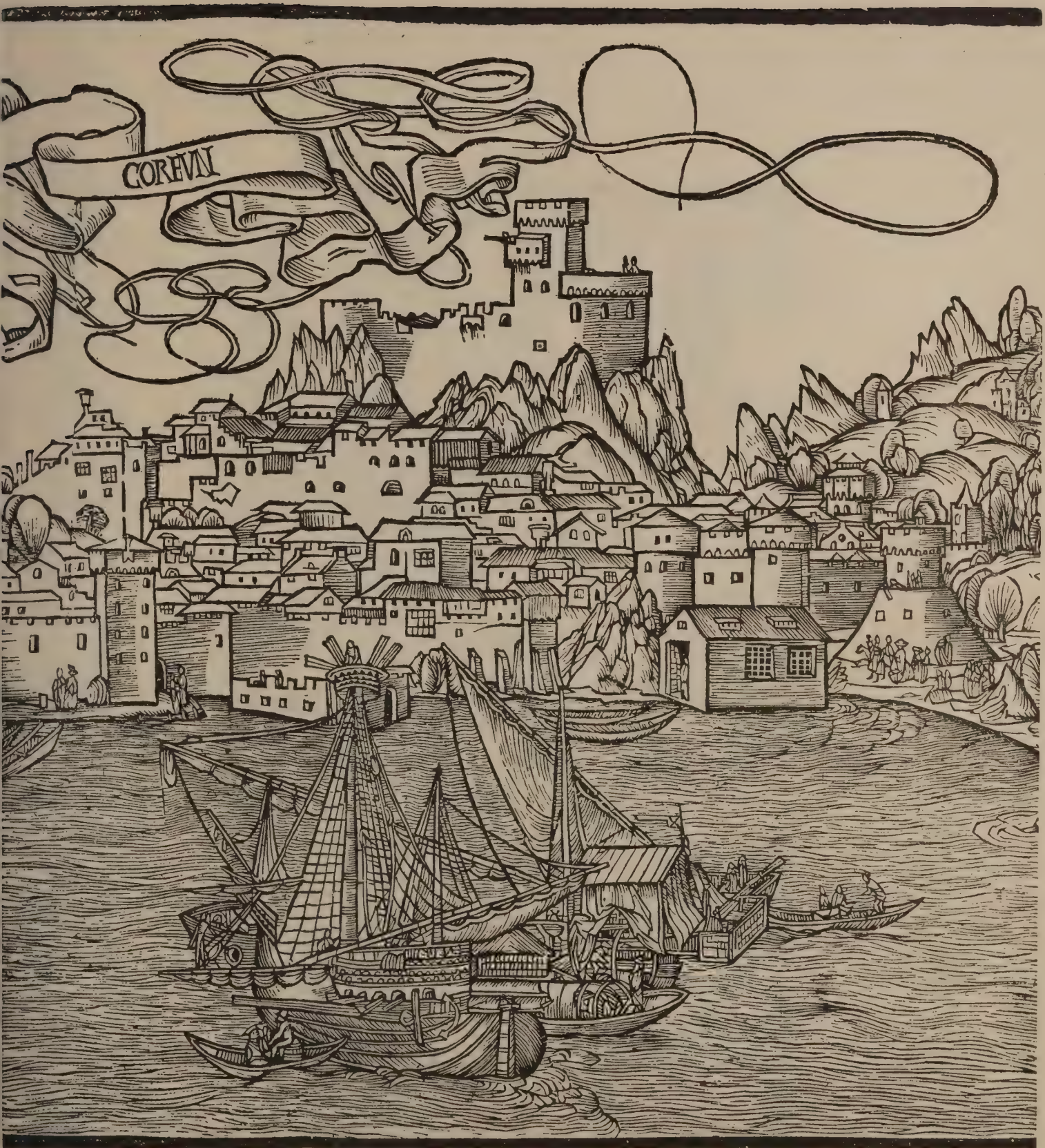
CIVITAS VENECIARV
Ecclesia
Ier Marci
palacii
duas

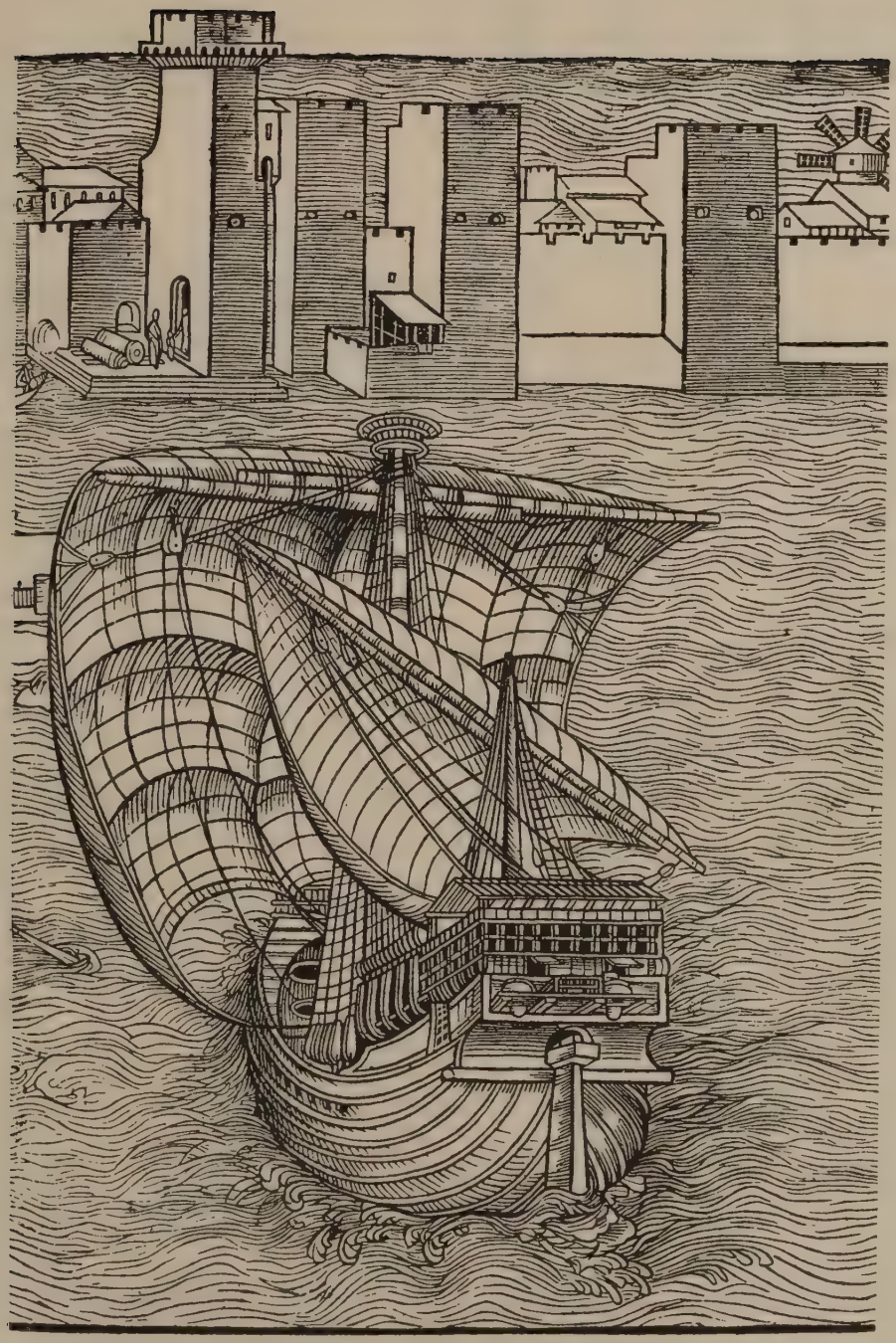
CIVITAS VENECIARV
Ecclesia
Sci Marci
palacia
duas


Parrus


Paris

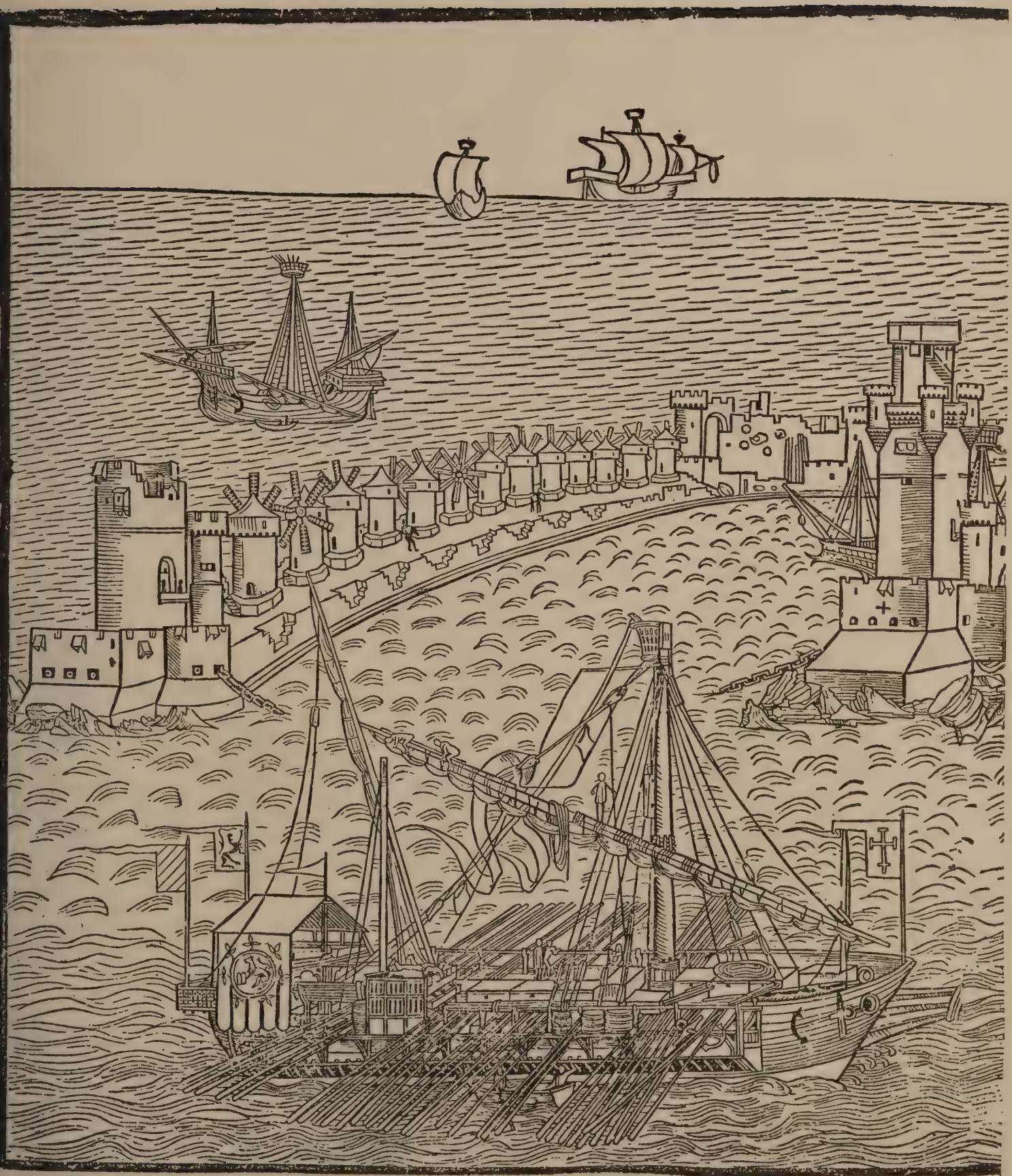



CORFVI



MODON
frawnen · kloster

MOOON



Rodis
Portus sancti Nicolai

Rodis
Emeric. cri. Nicolai.

RODES

Tribus ruben
gebm.
aser
Bethel vbi iacob
vidit scalam.
foresinar
Galgala vbi
filij ist trans
hermon.
Mons oliueti
Bethania
Bethphage
Mons syon
domg dñi ihu
Galilea
aster
Sepultura
Cenaculum
Sepulchra
Vallis iosaphat
Jaffa siue Joppe
Nota q vbiq; repent
Jn eo loco
Vbi uero
aurem eandem

Mons
Templu gt̃ sc̃a dñi sepulchri
Templ̃ SALOMONIS
CIVITAS·IHERVSALEM
Porta-
aurea
Spelunca
Mons abac
Mons phegor
Mons oliveti
Torrens cedron
Spelunca vbi xp̃us orauit
vbi lignū ste crucis fuit
Gabaon
Rama

azzopol castru
Mons abacuc Ingue
Sepulcr dict moysi
Mons phegor
Mons uelo
Capella
Mons
Templu gfossu dmasepulchri
Palacii gnd appiams con
Hospitale mg pegm
TEMPL SALOMONIS
CIVITAS IHERUSALEM
Porta
Sepulchrū
Pruma

Mons Synaj
Sepulchru sce katherie
Mons oreb
Mare rubru
Egiptijs
Babiloma egipti
palaciu soldam
Arabia magna
Alexandria ol gloſa
Cayro
Galine
Jnſule z
Jnſula et ca
Pyramides
Nylus
Chayru
Cappella bte marie
Egipcy
Mons ste ste
Monaſterium ſcti
Monaſterium ſcti anthonij
Jnſula auri
Turris
Mons Syna
Mecha
Mecha quintus vbi ſepult e machometh
Mons ste ste
Mons oreb
Mare rubru
Egiptijs
Babiloma egipti
palaciu soldam
Arabia magna
Alexandria ol gloſa
Cayro
Galine
Jnſule z
Jnſula et ca
Pyramides
Nylus
Chayru
Cappella bte marie
Egipcy
Mons ste ste
Monaſterium ſcti
Monaſterium ſcti anthonij
Jnſula auri
Turris
Mons Syna
Mecha
Mecha quintus vbi ſepult e machometh

La pierre du desert ainsy est appellee.
Icy aaron fut mors ensepueli.
Les sarrazins de loingtaines cõtrees vont en pelerinaige a la meque mais pmierement passẽt p le chair grãde cite lõg chemin ⁊ areneux p lespace de .xxxviij. iours ⁊ faut il enuirõner le mõt sinay pour aller ou est le corps du maudit machomet.
Icy la femme loth fut conuerse en sel.
La mer morte ou iadis estoiẽt .v. citez. Sodome Gomorre. Segor. Adame. ⁊ Seboym.
Le mõt de sinay.
La vallee de benediction.
Thecue
Asian sancamar
Bethleẽ
En ce lieu dauid se cachoit souuẽtefois. Deft acaye.
La pierre q̃ moyse frapa de la verge au desert ⁊ en saillit grant quantite deaue.
Le monastere
Le chemin de bethleem.
Le tribut iuda.
Le desert cade. Cariachsepher
Wassere.
Ou lestoille saparut la .iij. fois aux trois rois.
Le sepulcre de rachel.
Rama
Silo
Ou lãge annõca la natiuite nre seigneur aux pastoureaux
Le mont carmel ou s'mon ra nabal auecq̃s sa femme abigail
Au parsons de ces deffs meont moise ses biebis.
Le sepulchre faicte katherle
saicte katherine.
En cestuy mõt dauid auecq̃s sa frõde occit goliad
Icy fut iadis la maison de zacharie.
Chapelle nre dame.
Enuirõ ceste fontaine nre dãe salua elisabeth.
Larc ou fut tuge nre sgneur
Lamai son herodes.
la maiss pi late
Cauerne ou sõt ensepueliz abrahã ysaac ⁊ iacob
Cauerne ou adã pleuracent ans sõ filz abel.
Edon.
La maison de .s. anne.
Sainct samuel.
La valle mẽbri ou abrahã en vit trois ⁊ vng adora.
Bethlem.
Cestuy deffst est tout sablonneux
Bersabee ou sedefigt la fre de pmissiõ de to⁹ coustez.
Berthi.
Le tribut symeõ
Le champ damascene de la quelle terre fut foume le pmier hõme
Le mõt ou sainct empetra les pas tes de gaza.
De gasera lz va Le desert pharon
Le lieu ou sainct estiẽne fut lapide
Emaus.
Bethoron
Cariatiarim ou demoura long temps larche.
Mocd ou nadrẽt le macabee
Noe.
La sepulture d macabees
Bazera ou gaza cite grande ladis principale des philistins.
Nedleschol
Capua
La terre des philistins.
La risse.
Egipte.
Ramataoufut natif samuel.
Baraba La terre ⁊ regiõ des philistins.
Accaron
Ascalone
Le gouffre de la risse.
Le champ de gello
Jamina ou estoit le port des iuifz.
Bethsames.
Beth.
Azot.
Lagani. Allarith. Jacha. Cateta. Falachia. Larose Belles
Par ceste voye lon va de gasera vers le grant cayre par ces lieux dessus escripts ⁊ sont perilleux ⁊ est tout le chemin areneux ⁊ mauluais.
Le chemin ou les peleri̇ns chascun vont du mõt sinay au grãt cayre parle desert de .xxxiiij. iours.
Ou fut mise nre dame quant elle fut pe
La valle de daoth ⁊ la voye par laquelle les enfans dirael vont du mõt sinay en la terre de promission.

Her est dispsitio et figura
templi dñi sepulchri abexina
Antre templi sepulchri dñi locatꝰ ē lapis iste sup quo xp̄s cuacꝫ bamlāe ærī dir

Her est dispsitio et figura
templi dñi sepulchri abextra

Cy eſt la diſpoſition vraye de leſgliſe du ſaīct ſepulchre a noſtre ſ Jheſus p dehors. Itē de lentree audit ſaīct ſepulchre et de la proceſſiō faicte en icelluy.

¶ Vor dem tempel des heyligē grabs liget der ſteyn darauf
Criſtus viel ſein creūcz tragend.
¶ Von dem ingang in den tempel des heyligen grabs, vnnd

sic pbrist
ares
sic sectares grea
sic vadūt
greci mothi

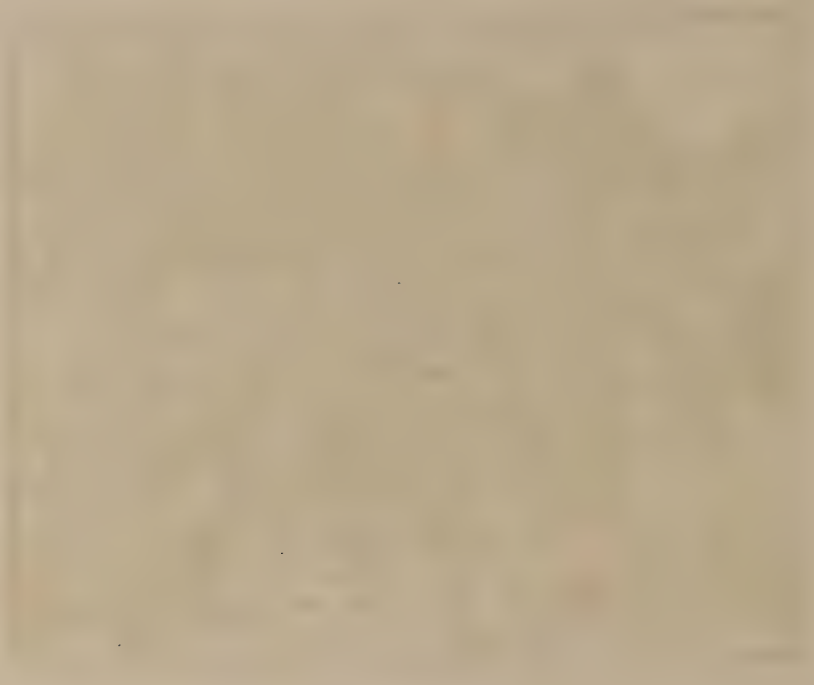
Des ſuriens qui habitent et demeurent en hieruſalem et es lieux de la terre ſaincte qui ſe diſent et reputẽt eſtre crestiens.

Des ſuriens qui demeurent en hieruſalem et en ces lieux leſquelz auſſi ſe diſent crestiens..

figum indianoꝝ
sacerdotum
forma india
noꝝ secularī

genetzer·
turri

genetzer turca



Dal	Dal	Reh	Heith	Gzym	Teth	Te	Be	Aleph
ﺩ	ﺩ	ﺭ	ﺣ	ﺟ	ﺗ	ﺗ	ﺑ	ا
Ayn	Gnas	Ta	adahua	Sad	Schym	Gzyn	Zayn	Ke
ﻋ	ﻏ	ﻃ	ﻇ	ﺿ	ﺷ	ﺳ	ﺯ	ﻛ
Heh	Nun	Mym	Lam	Lam	capis	Kabis	ffea	Gaym
ﻫ	ﻧ	ﻣ	ﻝ	ﻟ	ﮔ	ﮒ	ﻓ	ﮔ
wolfaulat m. pax	ye	Lamalef	Wau					
ﻟﺍ	ﻱ	ﻻ	ﻭ					

Zoth	Cheth	Heth	Saen	Vau	Hee	Deleth	Gymel	Beth	Aleph
ר	ט	ח	ו	ו	ה	ד	ג	ב	א
pe	Syn	Samah	Nun	Nun	Mem	Mem	Lamed	Kaff	Kaff
פ	ע	כ	ן	ם	ם	מ	ל	ך	כ
			taff.	Schyn	Reß	Kuff	Zodick	Zodick	ffe
		ן	ת	ש	ר	ק	ץ	צ	ף

La lettre grecque ꝉ eſt leur propre langage eſt cy deſſoubz figuree.

alpha	bita	gama	delta	e	zita	ita	thita	iota	cappa	labda	mi
α	β	Γ	Δ	ε	ζ	H	θ	ι	K	λ	μ
ni	xi	omicron	pi	ro	ſigma	tau	ypſi	phi	chi	pſi	omega
ν	ξ	o	π	ϱ	σ	τ	υ	φ	χ	ψ	ω

Cy enſuyt leur propre lettre grecque en figure
& quoy ilz eſcripuent.

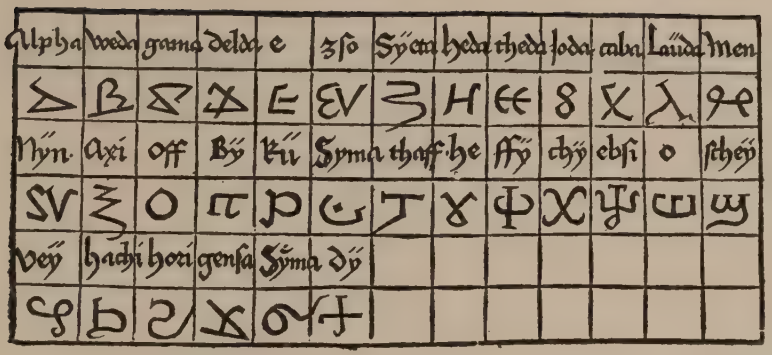
alpha.bita. gama.delta. e. zita. ita. thita.iota.cappa.labda.mi.

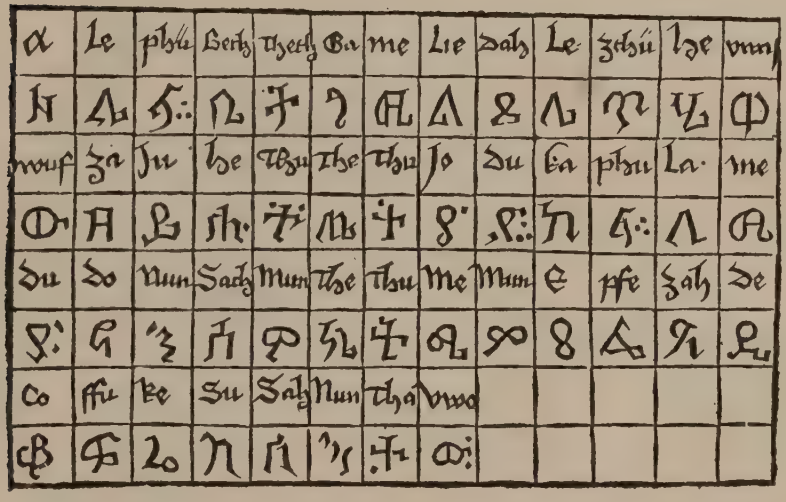
α β Γ Δ ε ζ H θ ι K λ μ

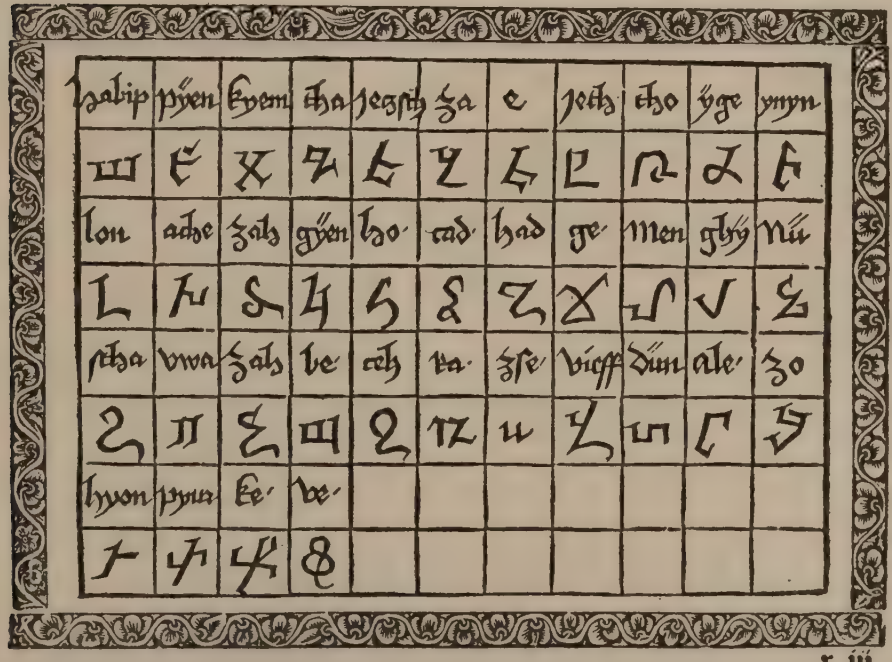
mi. ni. oi cron. pi. ro. ſigma.tau.ypſi lō.phi.chi. pſi. omega.

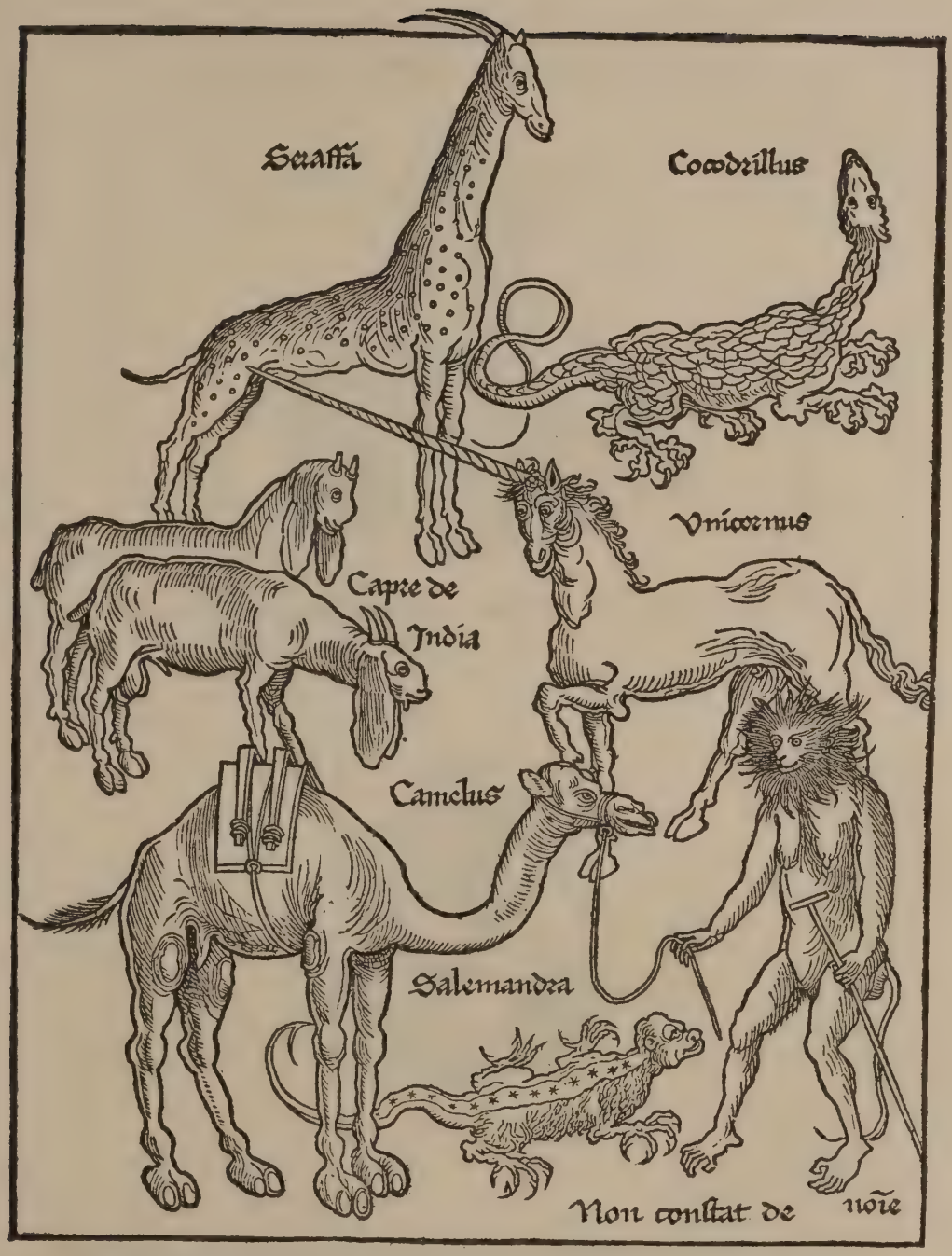
ν ξ o π ϱ σ τ υ φ χ ψ ω

heth	Zoy	waff	he	dolath	gomal	Beth	aleph
ح	J	0	٥	۹	۷	ב	א
hee	zemóat	Nun	Nym.	lameth	kaph	Joch	theth
ה	ב	ן	ס	ל	כ	ט	ח
◌	o	i	e	a	chaf	ſyn	res	kopho	zſade	ffe
ع	ף	ך	ץ	ך	ך	ם	ן	ף	ץ	ך


Alpha weda grama delda e zso Syem heda theda loda calu Lauda men
Myn axi off By Ku Syma thaf he ffy chy ebsi o sthey
vey hachi hori gensa Syma dy


a Le phu Lerh Tzerh Ga me Lie dalh Le zehu he vun
wouf za Ju he Thu The Thu Jo du ka phu La me
Or A Lo sh Ti Mb T g K Kh h A
du do Vun Sadh Mun The Thu Me Mun e ffe zalh de
K G z A P hb T a oo 8 A R L
co ffu ke Su Salh Nun Tha vwo
ph F Lo N R y H Or


halip pyen kyem tha jegsth za e jeth tho yge ymyn
lon ache zalh gyen ho cad had ge men ghy Mu
stha vwa zalh be ech ka zse vieff Dun ale zo
lyon pyu ke ve
T



Hec animalia sunt veraciter depicta sicut vidimus in terra sancta.

Cy finit les ſaīs voyages et pelerinages de la ſaīcte cite de hieruſalez et dumont de ſynay a madame ſaincte Katherine vierge et martyre en ce liure ſont compris et contenus Imprimes le. xviii. iour de freuier Lan mil. cccc. lxxxiv.

Des sainctes peregrinations de iherusalem et des autres & des lieux prochains. Du mont de synay & la glorieuse katherine: Cest ouurage et petit liure contenãt du tout la description ainsi que dieu a voulu le dõner a cognoistre. Imprime a Lyon par hõnestes hõmes Michelet topie & pymont: & Jaques berembergk dalemaigne demourant audit lyon. L'an de nostre seigneur Mille.cccc.quatrevingtz & huictz et le.xxviii.de nouembre

¶ Fue la presente obra a costas y espensas de Paulo Hurus aleman de Constãcia romançada: y con mucha diligẽcia imprimida En la muy Insigne y noble ciudad de çaragoça de Aragõ. Acabada a. xvj. dias de Enero. En el año de nuestra salud Mil. cccc. xcviij.

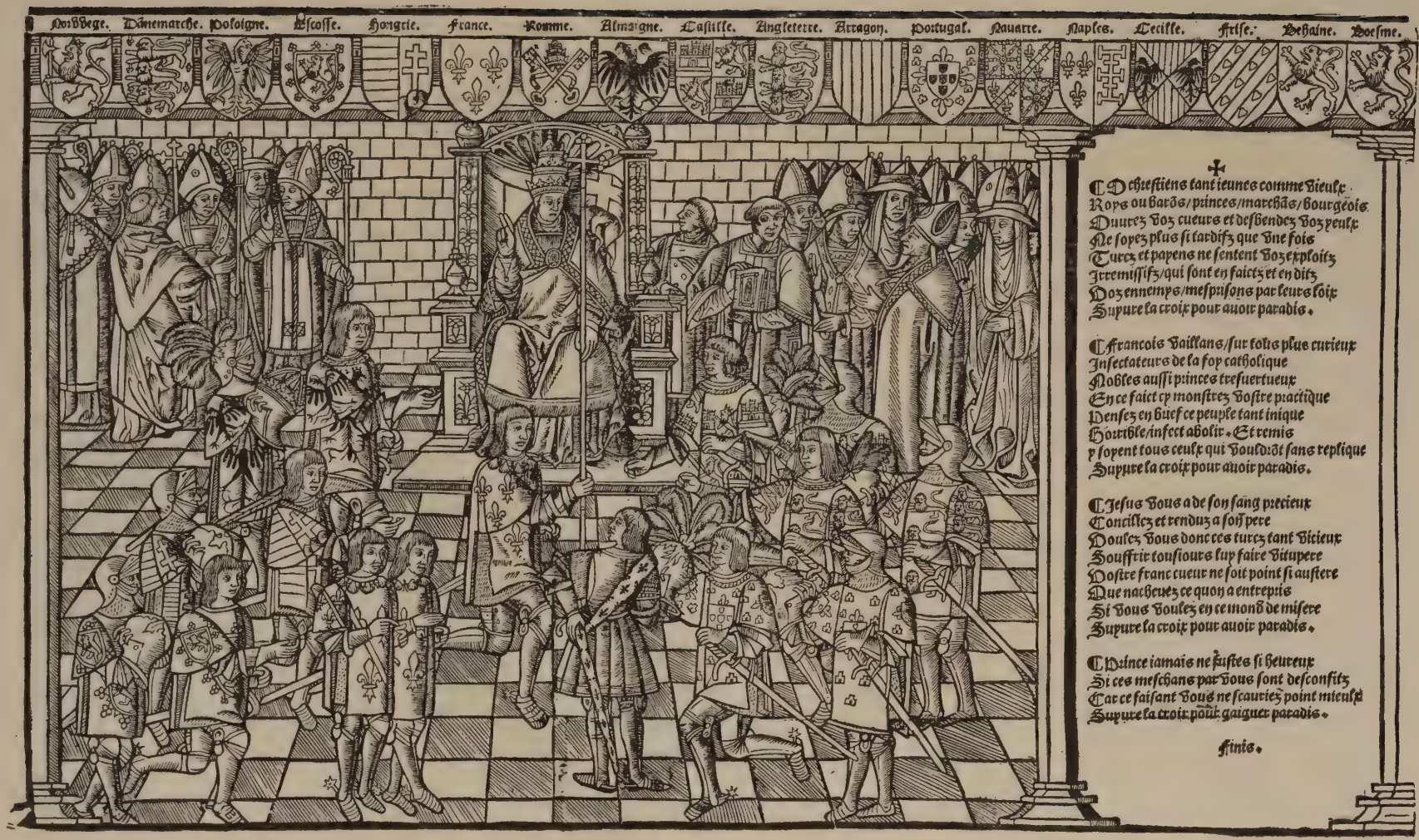
Roma.
Porta ptus
Pa pape
Belvider
S. petrus
Meta romuli
Castellu. S. angeli
Hospitale sch spus
Porta rotunda
Porta pinciana
S. maria de populo
Porta de populo

Roma.
Colosseus.
Rotunda.

ROMA

I N R I

Noli me tangere.


Norwege. Dannemarche. Poloigne. Escosse. Hongrie. France. Rommie. Almaigne. Castille. Angleterre. Arragon. Portugal. Nauarre. Naples. Cecille. Frise. Bessaine. Boesme.

✠

CDchrestiens tant ieunes comme vieulx
Roys ou barõs/princes/marchãs/bourgeois
Ouurez voz cueurs et desbendez voz yeulx
Ne soyez plus si tardifz que vne fois
Turcz et papens ne sentent voz exploitz
Irremissifz/qui sont en faictz et en ditz
Voz ennemys/mespriſons par leurs loix
Supure la croix pour auoir paradis.

CFrancois vaillans/sur tous plus curieux
Insectateurs de la foy catholique
Nobles aussi princes tresuertueux
En ce faict cy monstrez vostre practique
Pensez en bref ce peuple tant inique
Horrible/infect abolir. Et tremis
Y soyent tous ceulx qui vouldrõt sans replique
Supure la croix pour auoir paradis.

CJesus vous a de son sang precieux
Conciliez et renduz a son pere
Doulez vous donc ces turcz tant vicieux
Souffrir tousiours luy faire vitupere
Vostre franc cueur ne soit point si austere
Que nacheuez ce quon a entrepris
Si vous voulez en ce monõde misere
Supure la croix pour auoir paradis.

CPuince iamais ne fustes si heureux
Si ces meschans par vous sont desconfitz
Car ce faisant vous ne scauriez point mieulx
Supure la croix pour gaigner paradis.

Finis.

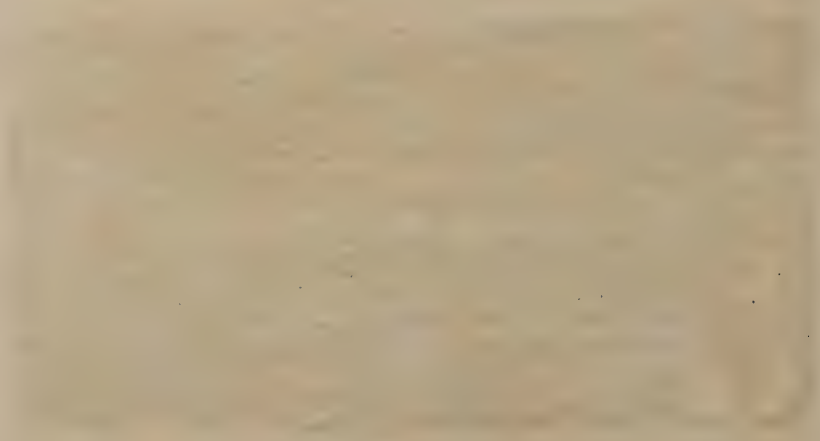
turcs.
Suisses.
auec turcies.

De Charles martel filz de Pepin le bref.

¶ Uenetiaꝝ ciuitas.

¶ Uenetiaꝝ ciuitas inclyta conditur: aut potius ampliaꝫ circa hec tempa: ãno 450. non a paſtoribus ſicut Roma: ſed a potentioribus ꝛ ditioribus pũnciarũ aduenis: illic ꝓpter perſecutionẽ Attile confugientibus. Miruꝫ eſt: ꝛ ſummo extollẽdum laudis ꝓconio: potuiſſe a tot tãqꝫ diuerſis vrbiuꝫ ꝛ oppidoꝝ populis conditam ciuicatem per annos mille cumuli incremẽto: ac glorie ſplendore: vnanimiqꝫ ſagacitate conſeruare.

Uenetiarum ciuitas.

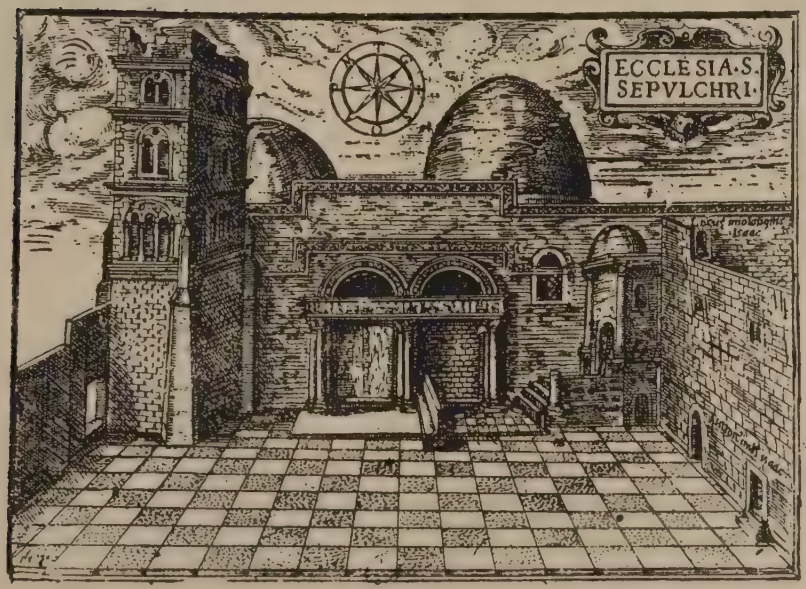


ROMA
DDNN ARCADIVS ET HONORIVS AVG
DDNN ARCADIVS ET HONORIVS AVG
DDNN ARCADIVS ET HONORIVS AVG

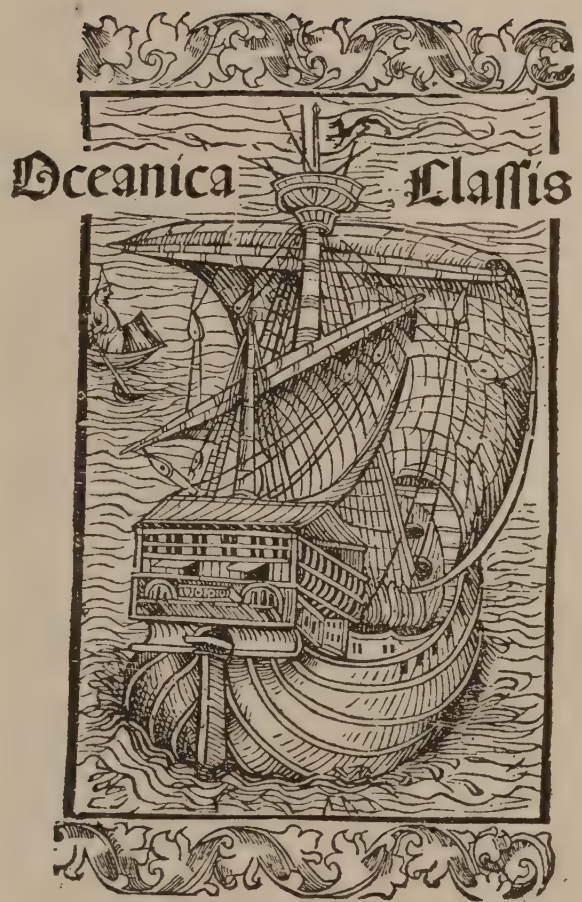
P
Q gadura f.
rhodo
G
filerno
A
lindo
fenachio
H

Sigillum magistri templi

VRAY PORTRAICT DE LA VILLE D'ALE-
XANDRIE EN EGYPTE.



De Insulis nuper in mari Indico repertis



INDEX.

"B. v. B." = Breydenbach (the Dean, or his Book).

"pl." = plate (present reproductions).

The following names are grouped together :—OWNERS, PRINTERS, SAINTS.

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